

THE ARCHITECT

+VOLUME XIV · NUMBER 2·+
+AUGUST · 1917·+

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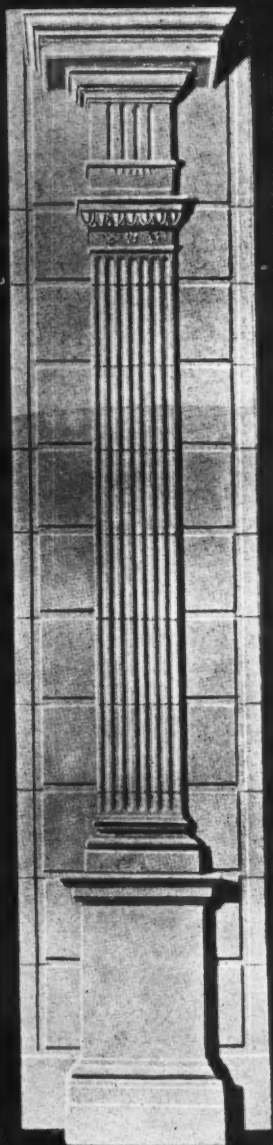
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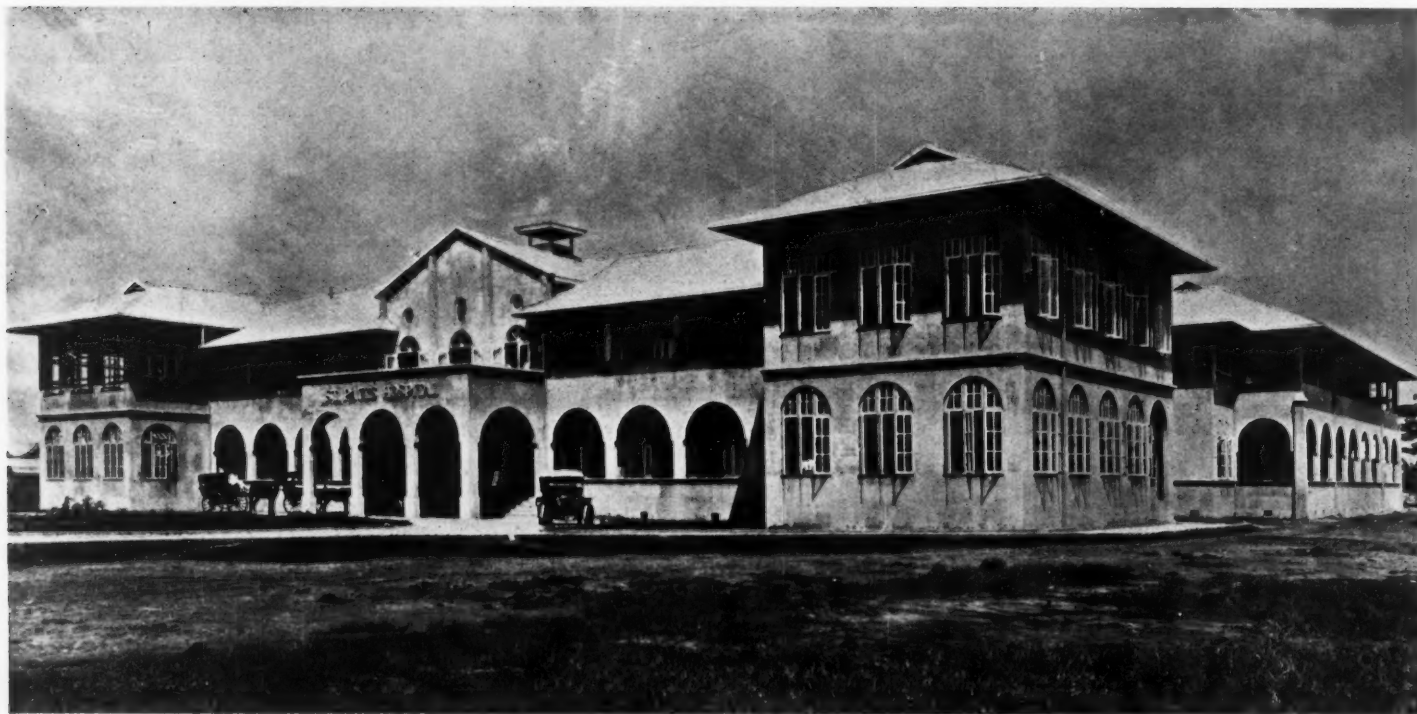
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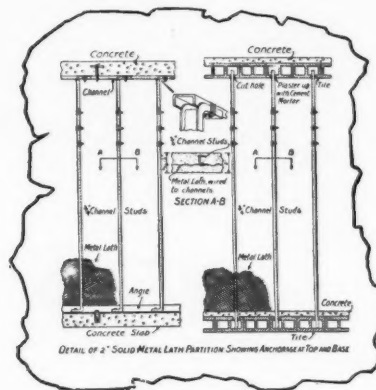
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The original wood partitions in this building were destroyed by fire. The new partitions are solid plaster on "KNO-BURN."

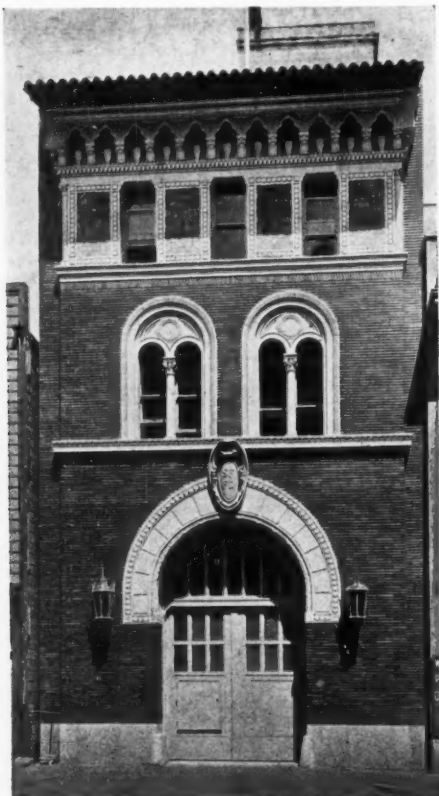
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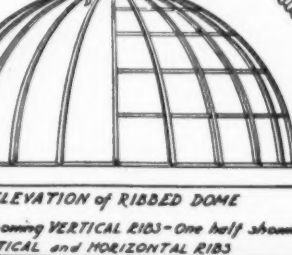
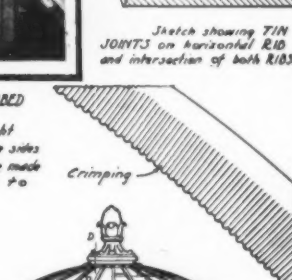
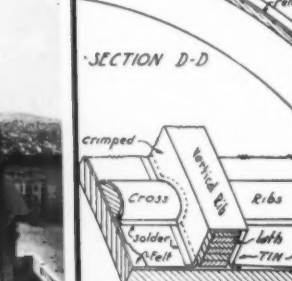
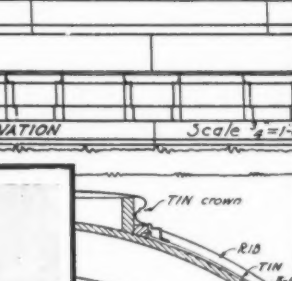
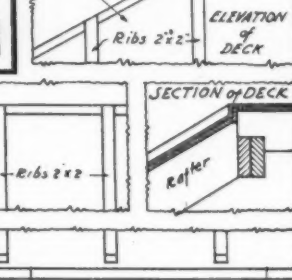
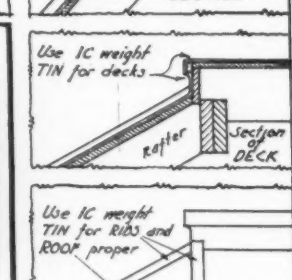
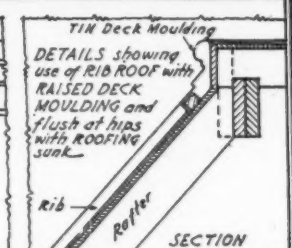
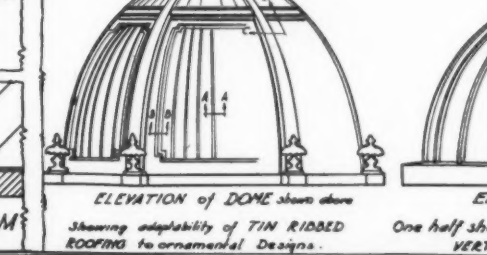
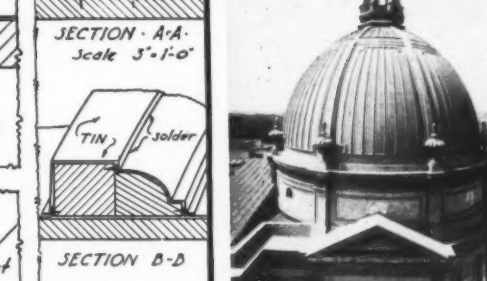
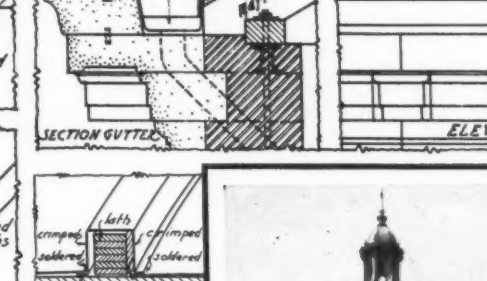
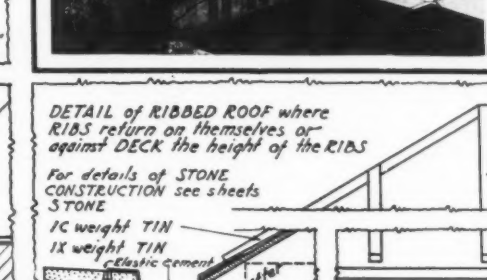
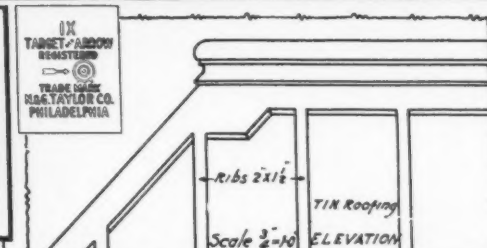
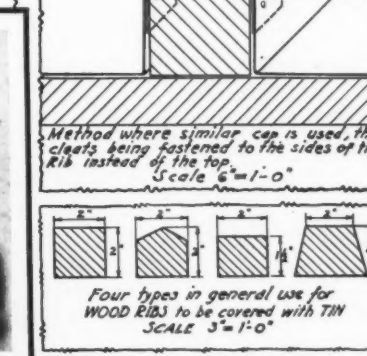
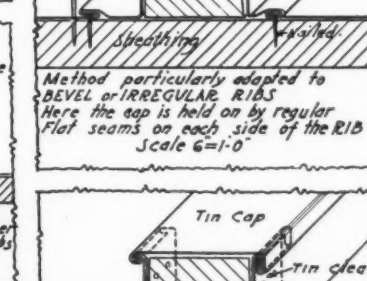
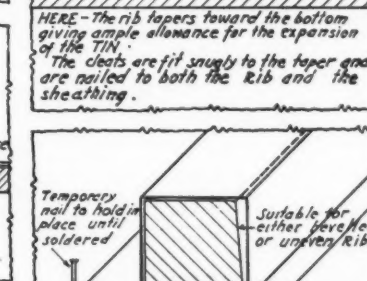
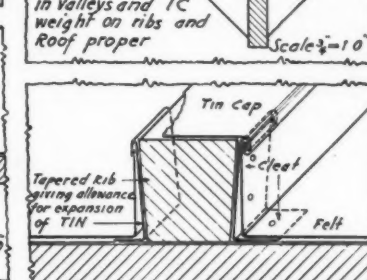
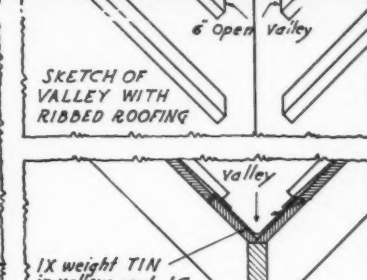
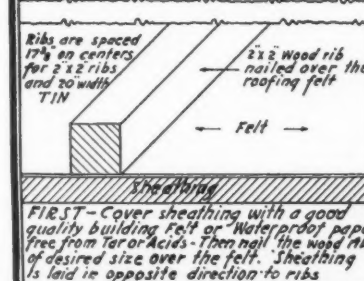
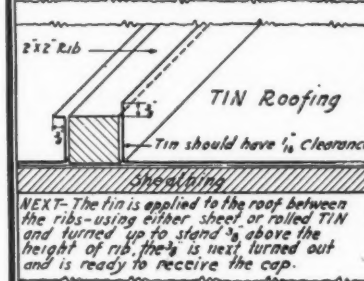
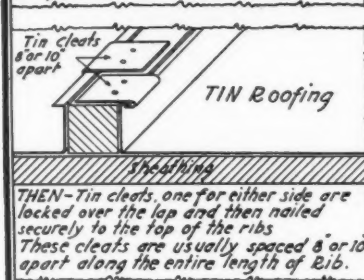
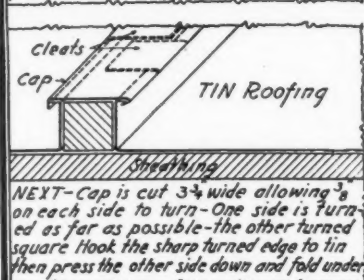
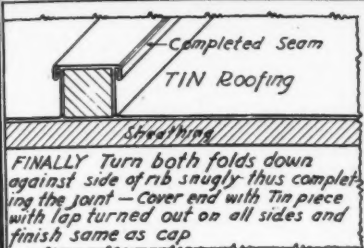
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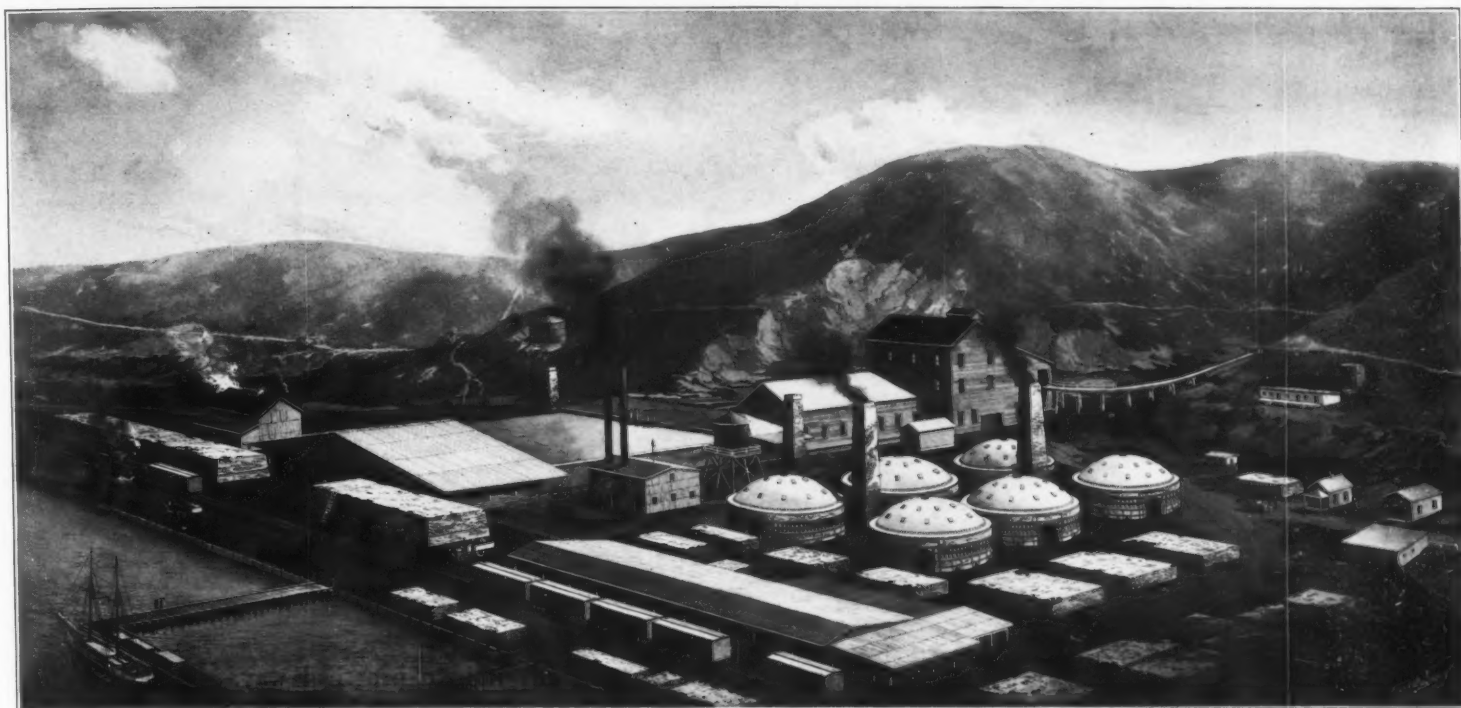
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HARRIS ALLEN
EDITOR

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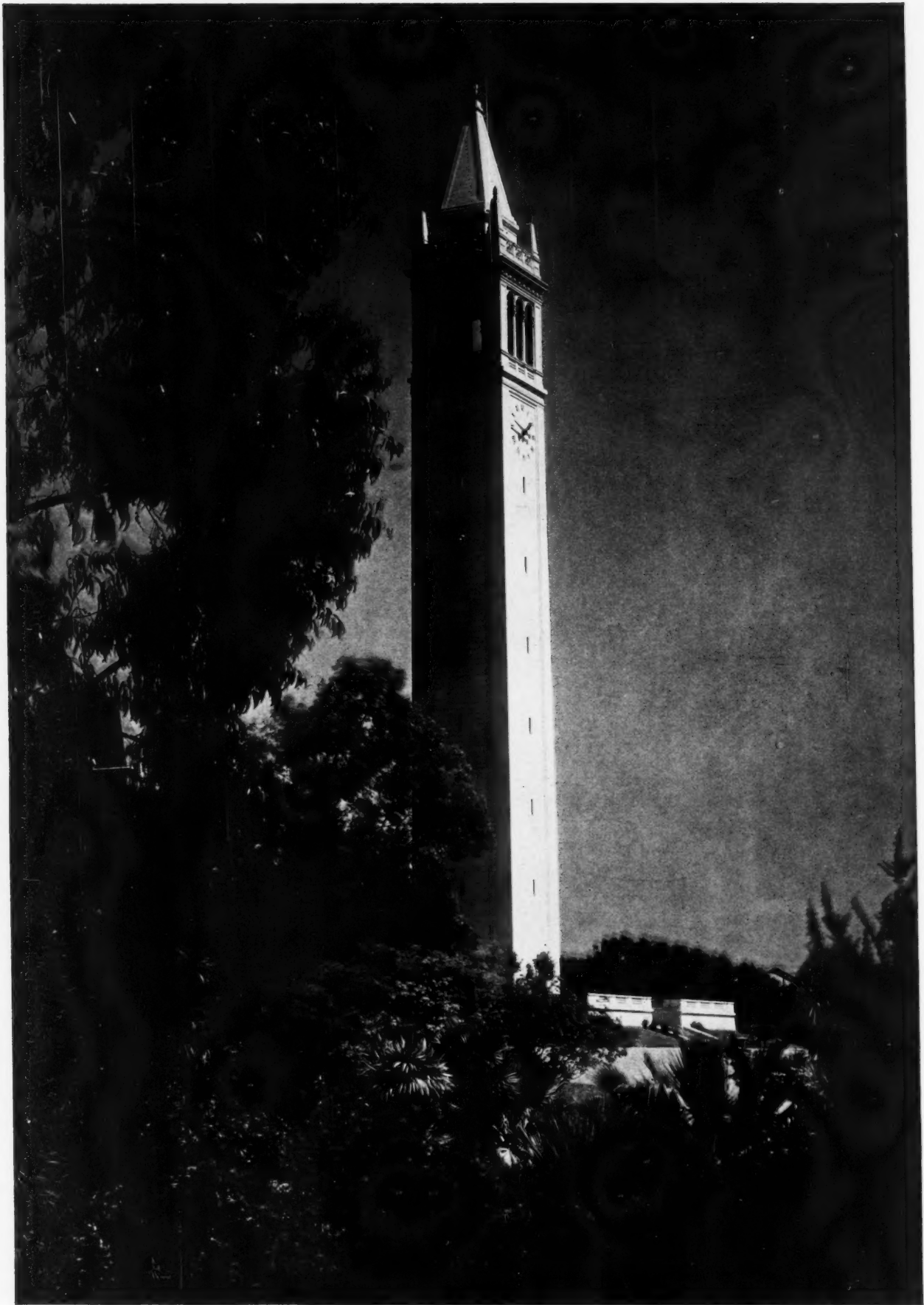
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Published in the interest of the architectural profession, on the first of each month, at 245 Mission Street, San Francisco. Entered as second class matter August 4, 1911. Subscription price in the United States and possessions, \$5.00 a year; foreign and Canadian, \$6.00 a year. Single copies, 75 cents each.

Changes in, or copy for new advertisements, must reach the office of publication not later than the fifteenth of the month preceding issue. Advertising rates and any other information will gladly be given on application.

The editor will be pleased to consider contributions of interest to the profession. When payment for same is desired, this fact should be stated. E. D. McDonald, Northwest Representative, 4100 Arcade Building, Seattle, Washington.



THE SATHER TOWER, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

THE ARCHITECT

VOL. XIV

SAN FRANCISCO, AUGUST, 1917

NO. 2



THE OAKS AND FOOTBALL STATUE, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

The University of California

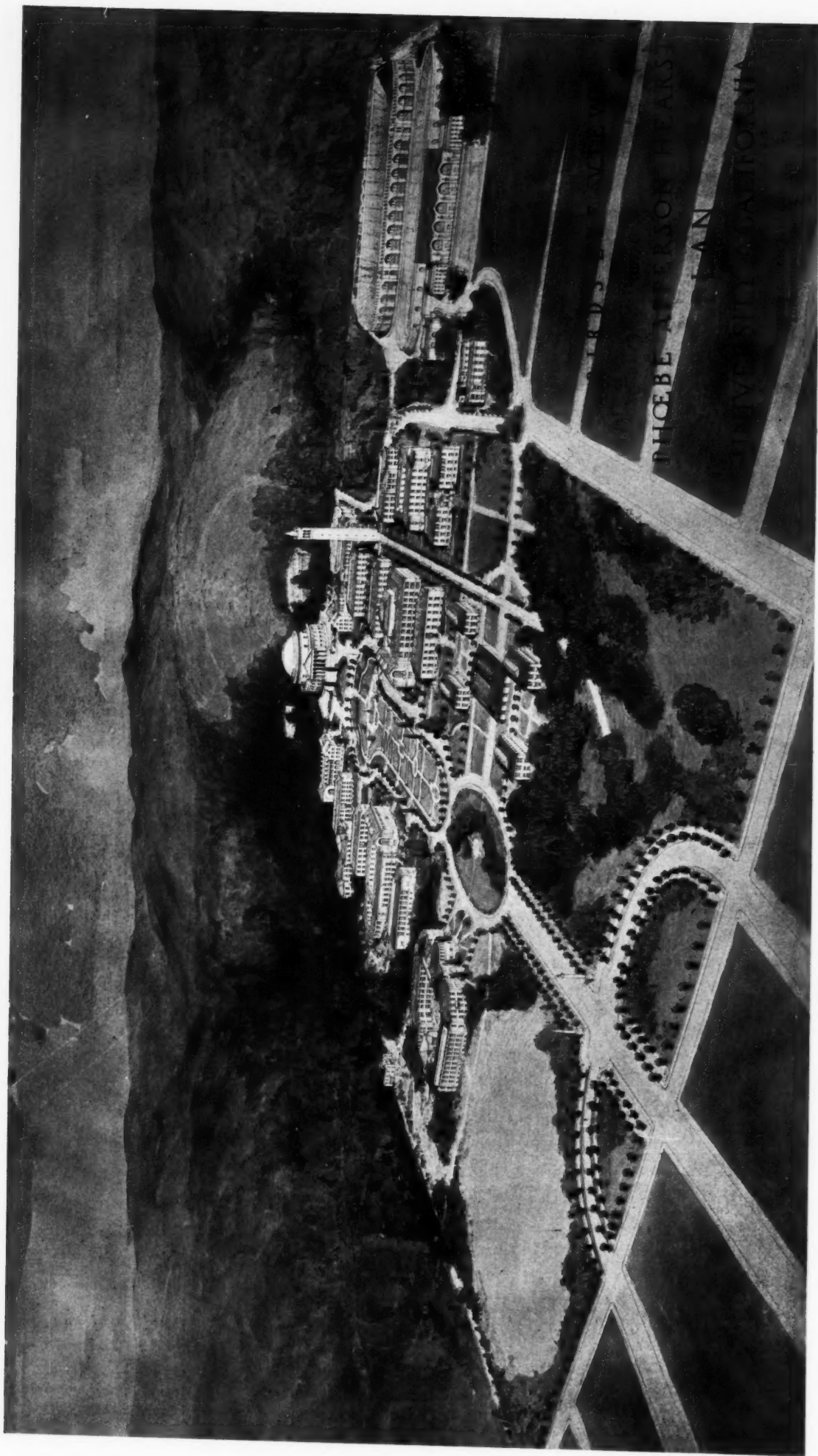
By GEORGE W. KELHAM

FOR many years I have entertained—and not alone—a healthy and full-grown dislike of written architectural criticism—as mostly practiced. Mere personal likes and dislikes govern much of it, and rarely do we base our views on logical analysis of the designer's problems.

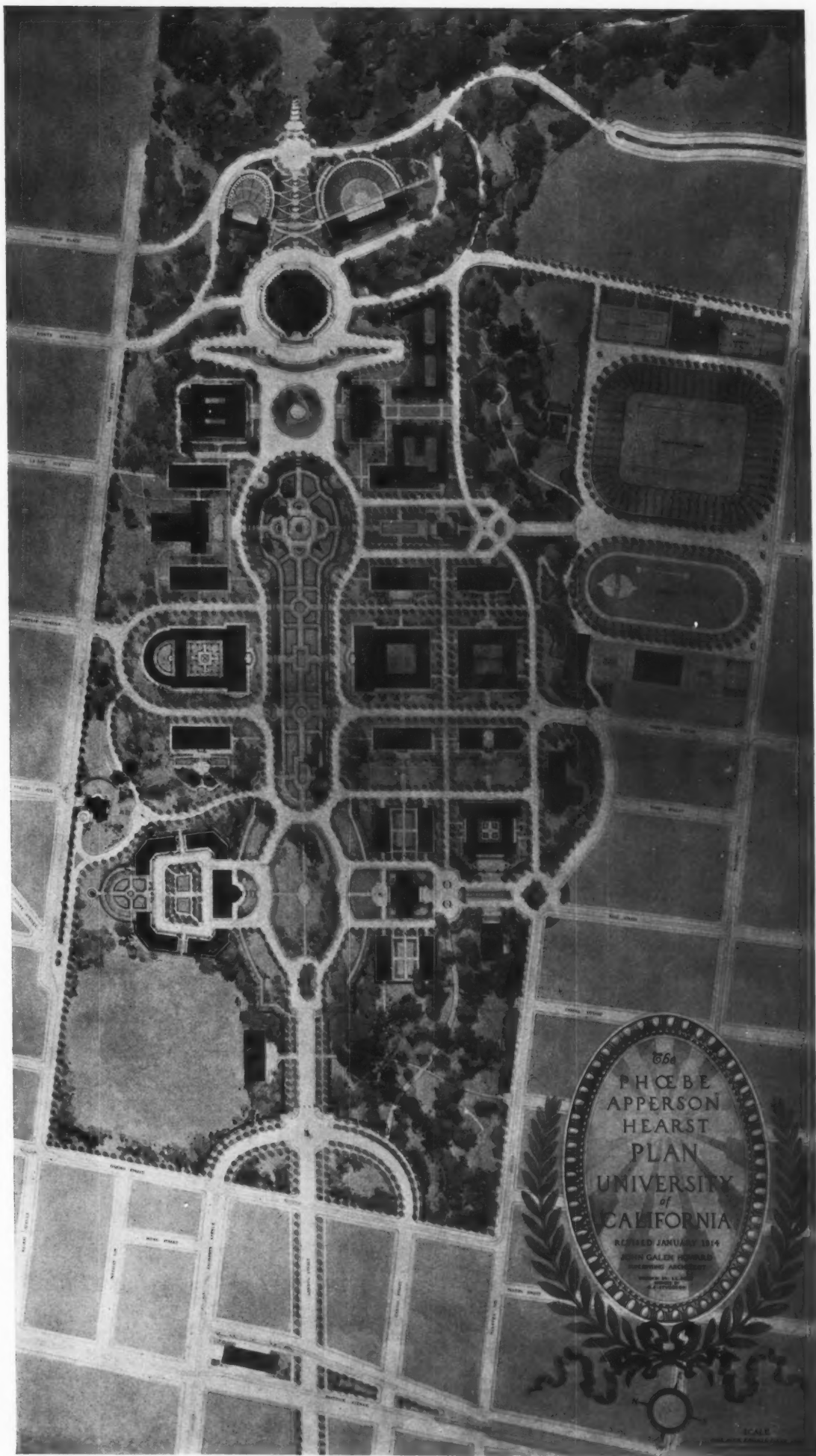
We are perhaps of all the world a nation of critics, going gaily forth primed with ammunition from the daily paper, prepared to advise about any particular job that somebody else is doing. While all this may

at times have its benefits, it most certainly has not improved the popular viewpoint as regards the solution of serious problems in the world of art.

When I consented to write something anent the architectural development of the University of California, I confess the idea did not seem too difficult. I had heard many people—architects and others—express their views of the university work—probably I have expressed mine—and only when I tried to put these views in some intelligent form that would treat



BIRDS-EYE VIEW OF COMPLETED CAMPUS, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



PLAN OF COMPLETED CAMPUS, UNIVERSITY OF CALIFORNIA
JOHN GALLEN HOWARD, ARCHITECT

the subject fairly did I realize how little I really knew of it and how large a problem was involved.

In a word, I was setting forth in the good old-fashioned way to either praise or blame something I did not even understand.

Since then I have been "going to school" over at Berkeley and I hope—even believe—that I know some small part of the requirements and conditions that have entered into the creation of this work.

Most of us in the profession are familiar with the original competitive plan for the university and with its evolution into the present reality under the guidance of Mr. Howard; but how many knew enough of the road he has traveled, of the difficulties overcome, to judge his success or failure? I confess I did not.

A comparison of the Bénard plan with that now

ing, would not be wide of the mark; but here at Berkeley we enter upon conditions so different that we must completely revamp our point of view. And why? Because we have a university built to express it in the simplest terms, on the "side of a hill," and also we have a site differing from all others in its great irregularity and *fixed* conditions of natural beauty; as perfect a setting, however, for a group of monumental buildings as could be imagined. That almost reverent care for the preservation of these natural beauties has been shown in the planning of the university will lay the people of California under a lasting debt to its architect.

It is with these conditions that we find Mr. Howard at his best and realize the splendid thought that has been put into this work. Starting out where Bénard



THE SATHER GATE, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

being worked out is an interesting, even a fascinating study. The growth of the plan, its different groups falling into place in accord with the requirements of each and the possibilities of the terrain show two things clearly: First, that Mr. Howard has kept in mind all the good points possible in the original, and second, that the great departures he has made follow lines of unanswerable logic and necessity.

For most of us the greatest interest in the university growth, speaking architecturally, lies in its general plan; and here, in order to properly enter into and grasp the present and future scheme, we must perhaps change the idea of a university which many of us have held. To say that Oxford, Harvard, Princeton, Columbia, each with its peculiar atmosphere and charm, represent that idea, broadly speak-

ing, he has transformed and condensed what was a limitless ideal into a practical working plan, meeting at each step the requirements of the individual buildings (so different from the competition program as to be unrecognizable), and while each building has naturally taken a form of its own, he has through it all kept clearly in mind the final goal—the ensemble.

So that, while the plan is a natural growth unhampered by the *original* conception, there is no element which has ever escaped the overlying influence of this main idea; and it is the ability to "hew to the line," a thing none too easy in these days of rapid changes and differing opinions, that will bring forth, unless present signs fail, a final scheme of great beauty and practical working value. I cannot recall ever having



THE HUMANITIES GROUP



THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

seen a large, comprehensive plan in which the "paper" impression received was so completely changed when on the ground itself.

Looking at the block plan, one finds some things which are not at once understood; there is perhaps no convincing reason apparent, but the site furnishes the answer in each case and with perfect clearness.

As an example, one would naturally ask, Why interrupt the main avenue leading to the large Auditorium with the elliptical plaza shown near the entrance? It is a great vista and the inclination would surely be to take full advantage of it. Yet even a cursory study of the existing conditions—the great groups of trees, the stream winding through—show how impossible it would have been to do away with this treatment without great loss of beauty; and, further, one realizes that the effect of coming upon the main avenue, with its gardens and groups of buildings, is enormously enhanced by first passing through this informal and intimate spot.

I cite this instance merely because it seems to me typical of all those things in the development of this great scheme, which have been changed and re-studied time and again to finally emerge a sort of "survival of the fittest" in their ability to meet the acid test of the imposed conditions, and because I want to again emphasize as strongly as I can the influence which these imposed natural conditions have exercised, and

rightly, in the decisions of the designer.

The composition is clearly set forth here in the illustrations, but the above fact must be kept steadily in mind if one is to be in real touch with it.

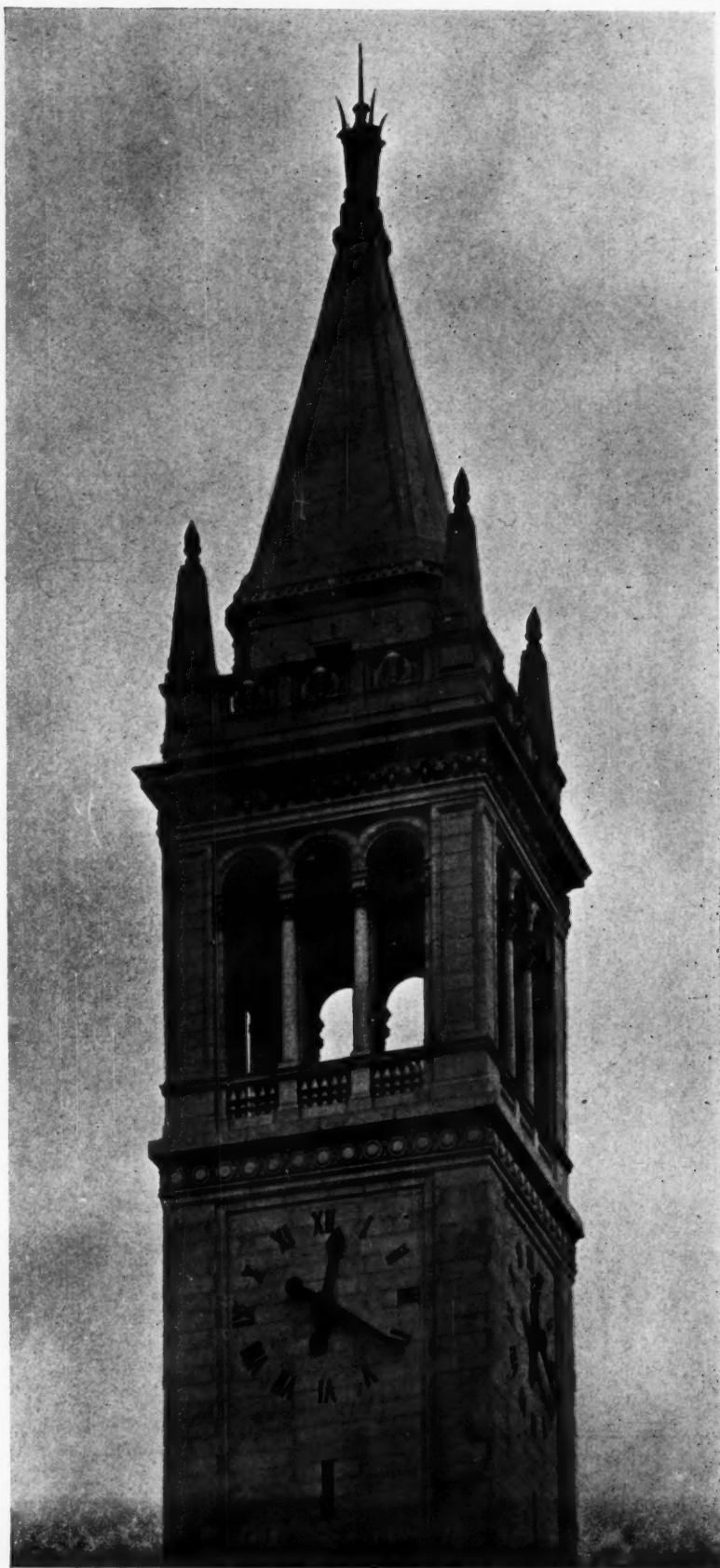
It is not possible, of course, in so brief an article to go into the details of the general plan, either to criticise or praise; but, before leaving it, I would like to advise any architect who loves monumental planning to do what I have done—trace the development of this scheme, see its successive studies on paper, its changes and growth, and then compare all this with the final conclusions.

I miss my guess if he is not amply repaid for the time spent and does not, like myself, hope that during the many years of constructive work that must still occur, the same hand may remain to steer the ship and keep the scheme as it has been thus far, a living organism.

After this glimpse at the university as a whole, we come to its consideration more in detail. First its groups or units, then its individual buildings; and here again we find the same adhesion to a general guiding idea in its architecture, coupled with an obvious effort to avoid anything like strict uniformity, which too soon becomes monotonous.

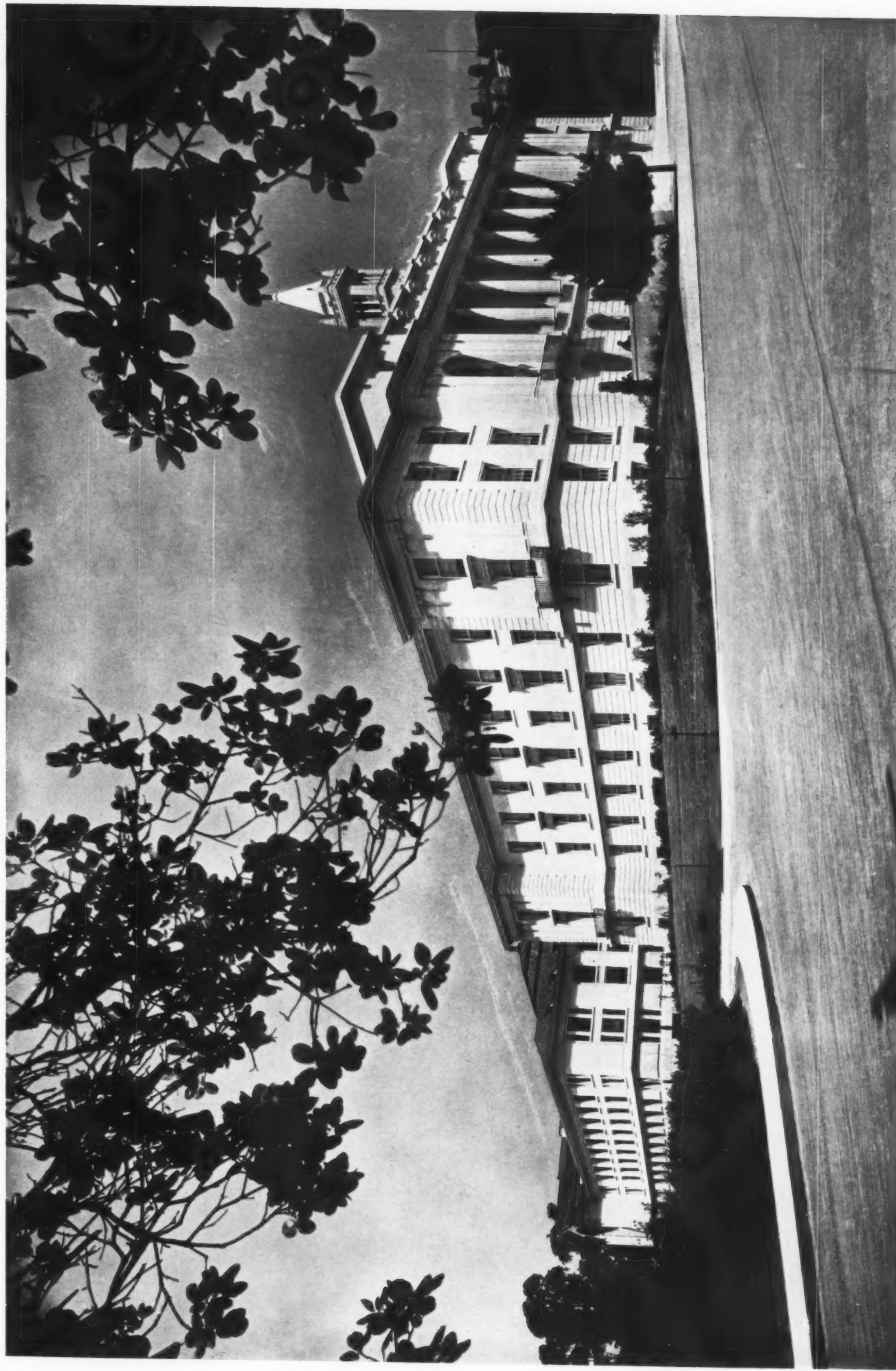
It is evident that there has been to the designer a clear underlying thought controlling each conception. For instance, in the Mining Building we have a pre-classic type, representing, as nearly as architectural forms

(Continued on page 119)

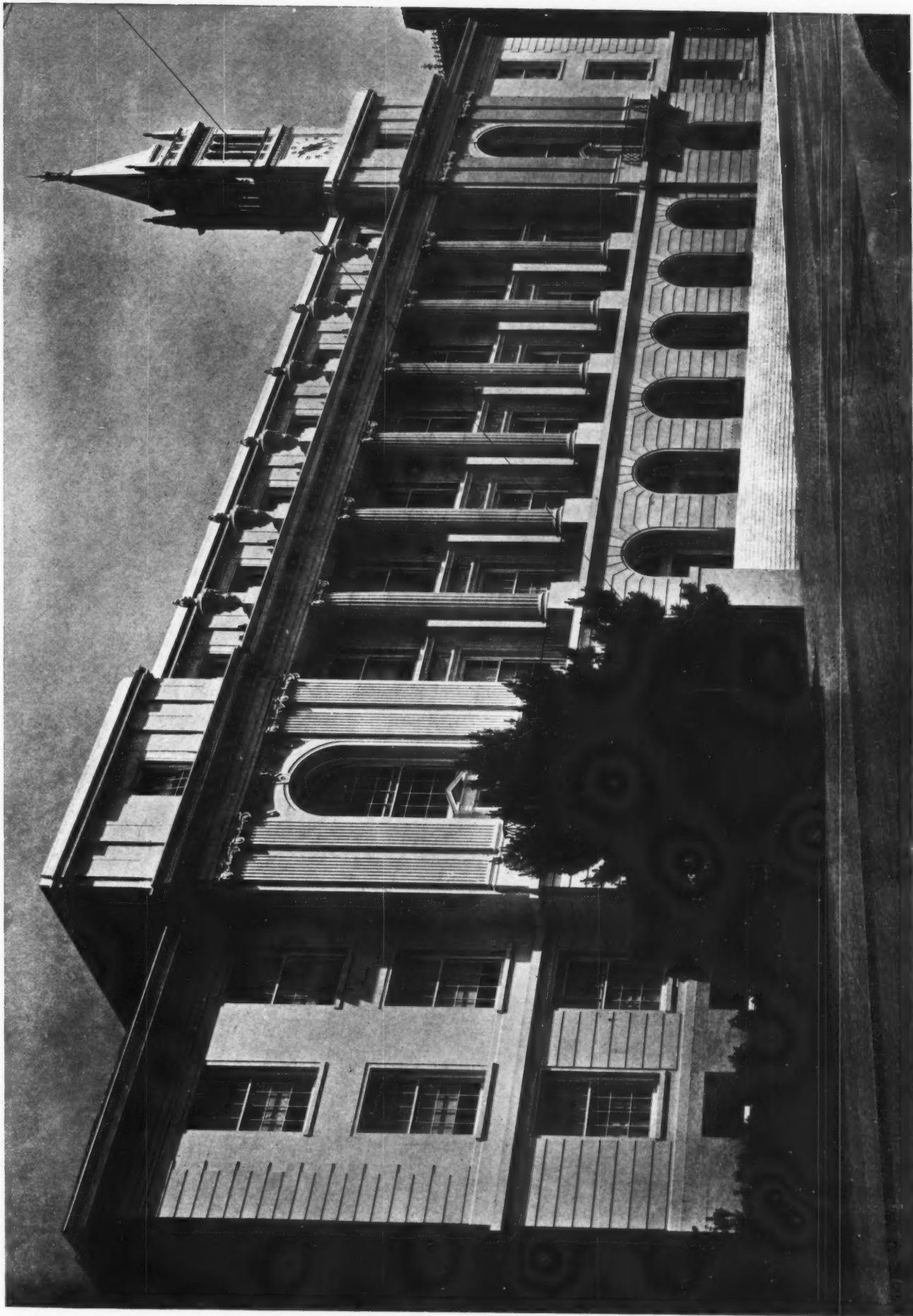


Detail. The Sather Tower, University of California
JOHN GALEN HOWARD, Architect

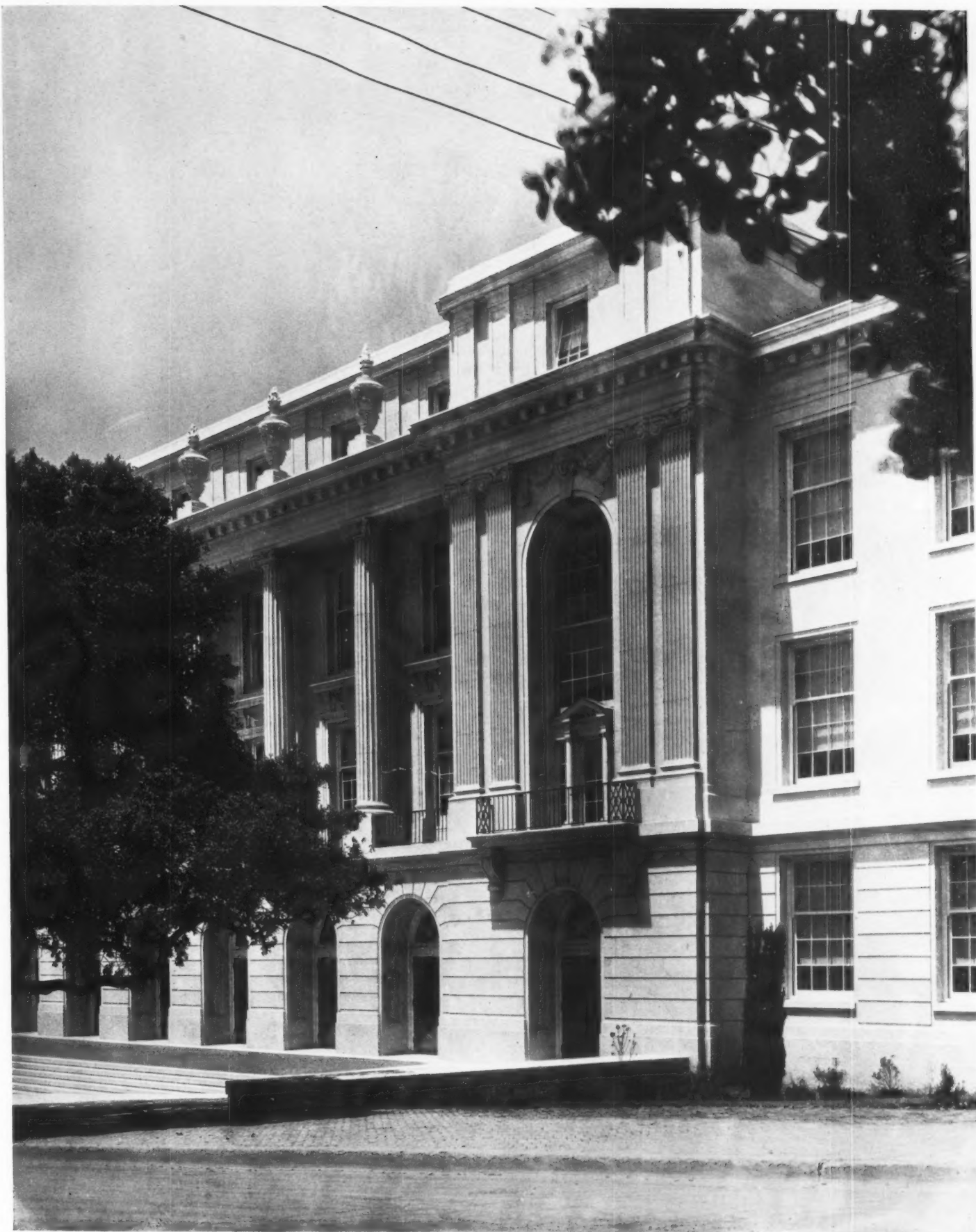
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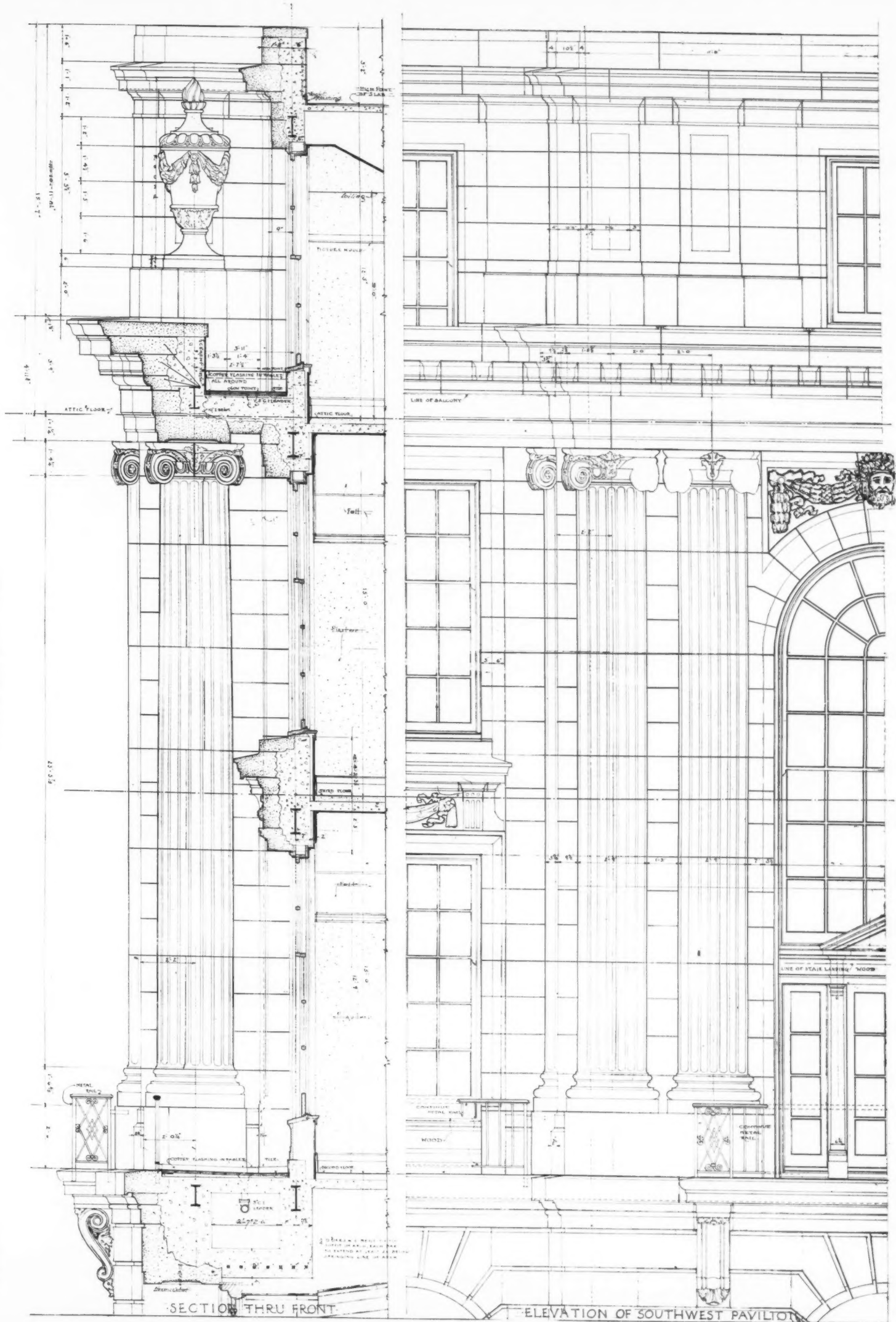
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JOHN GALEN HOWARD, ARCHITECT



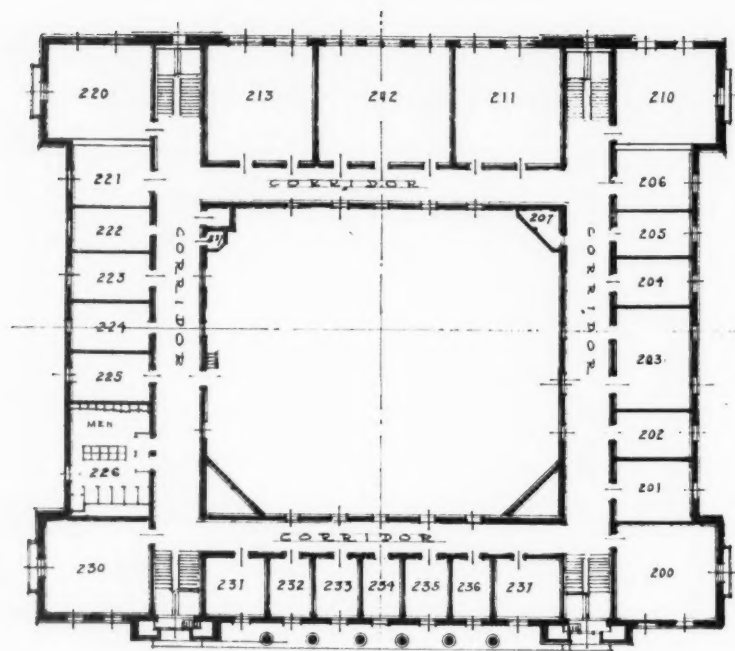
SOUTH FACADE, BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



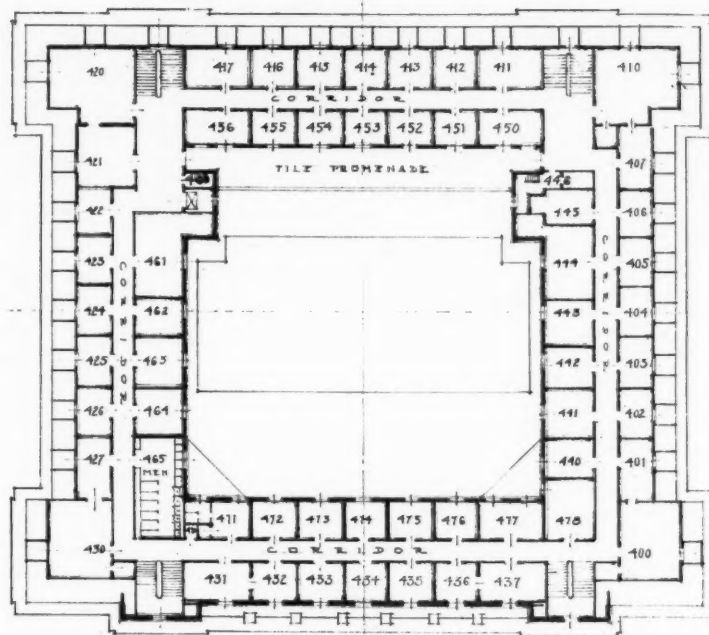
DETAIL, BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



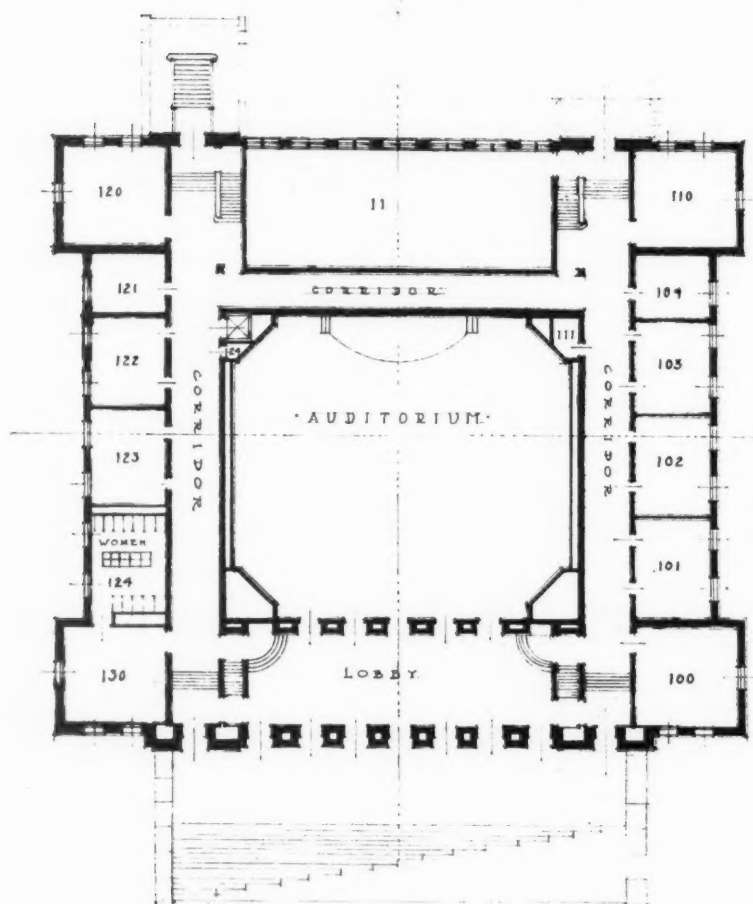
EXTERIOR DETAILS. BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



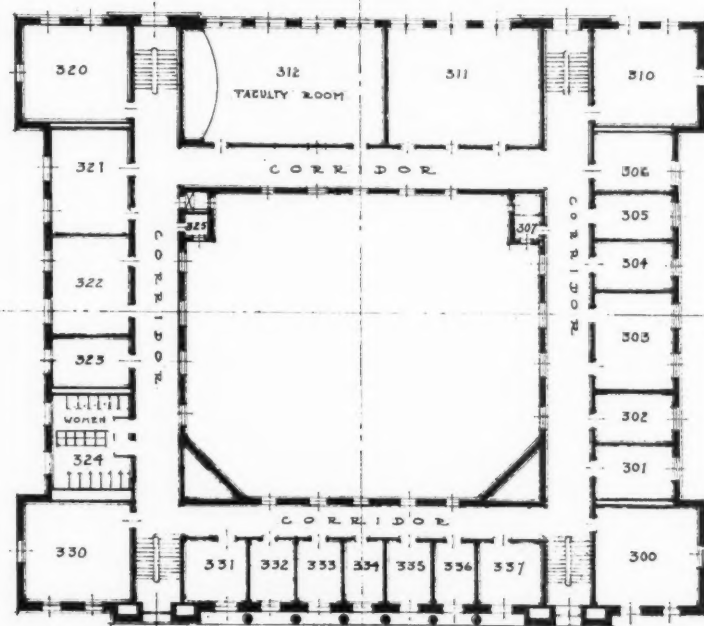
SECOND FLOOR PLAN



ATTIC FLOOR PLAN



FIRST FLOOR PLAN

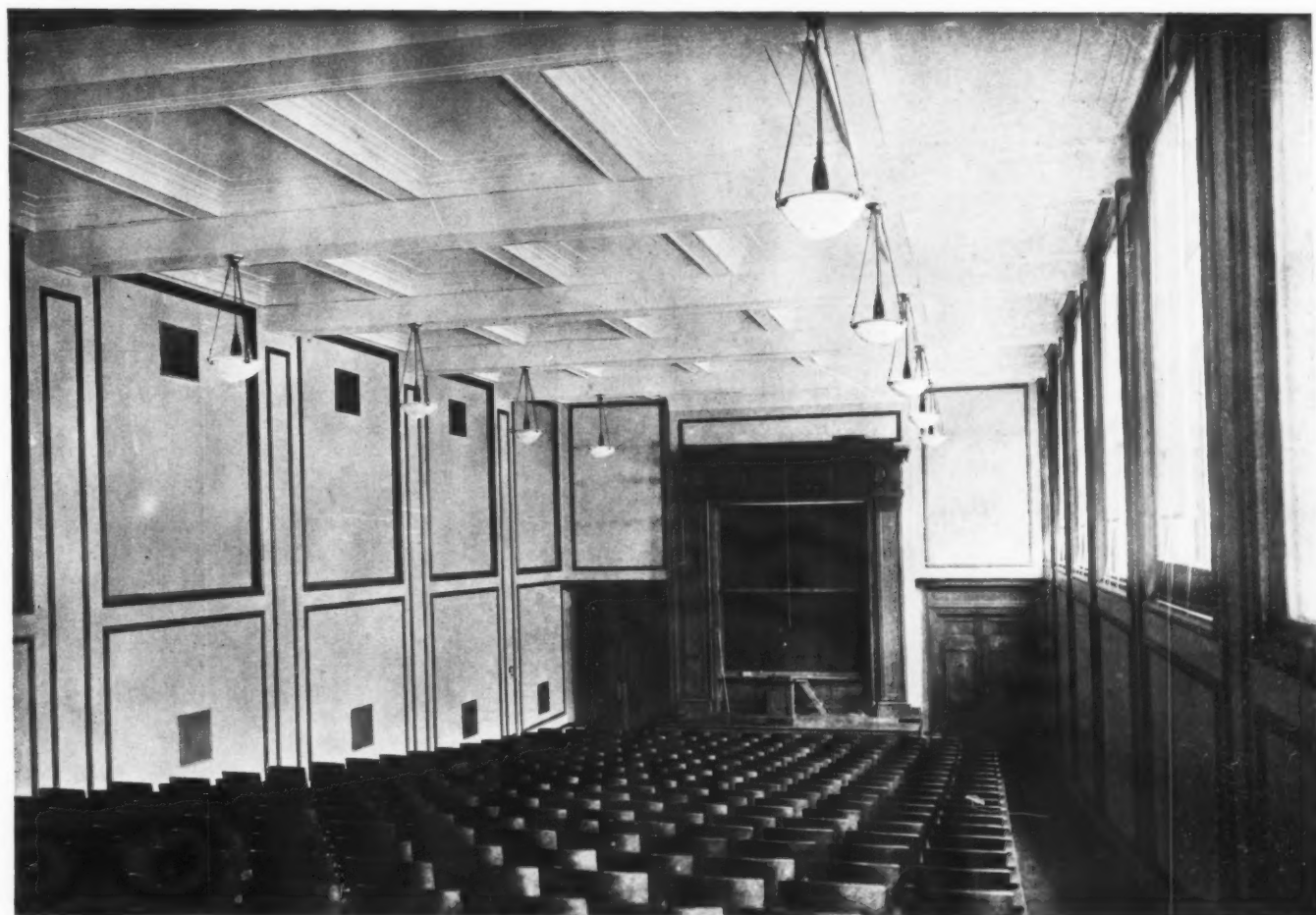


THIRD FLOOR PLAN

PLANS, BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



ENTRANCE LOBBY

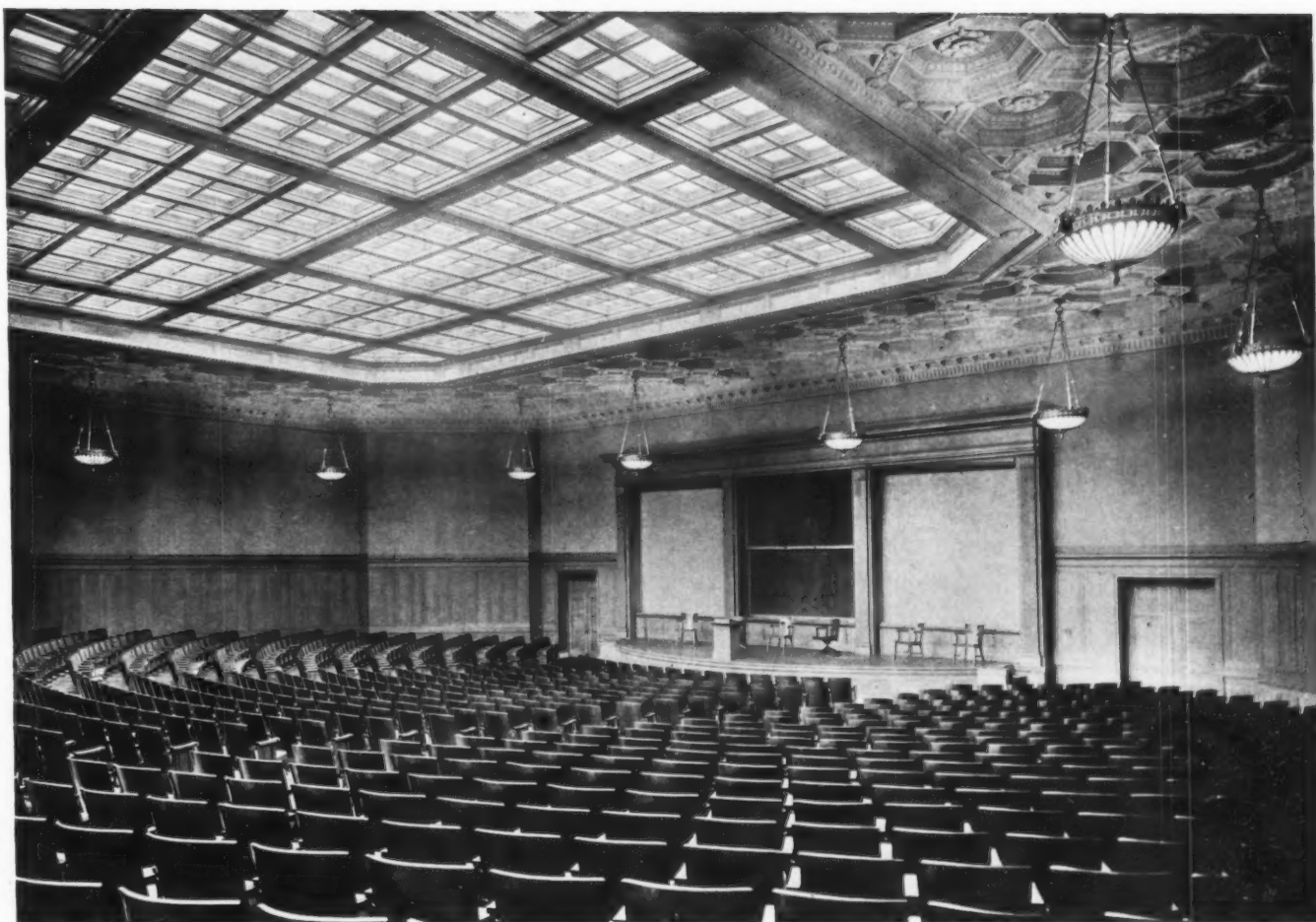


LECTURE ROOM

BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA



REAR OF AUDITORIUM



FRONT OF AUDITORIUM

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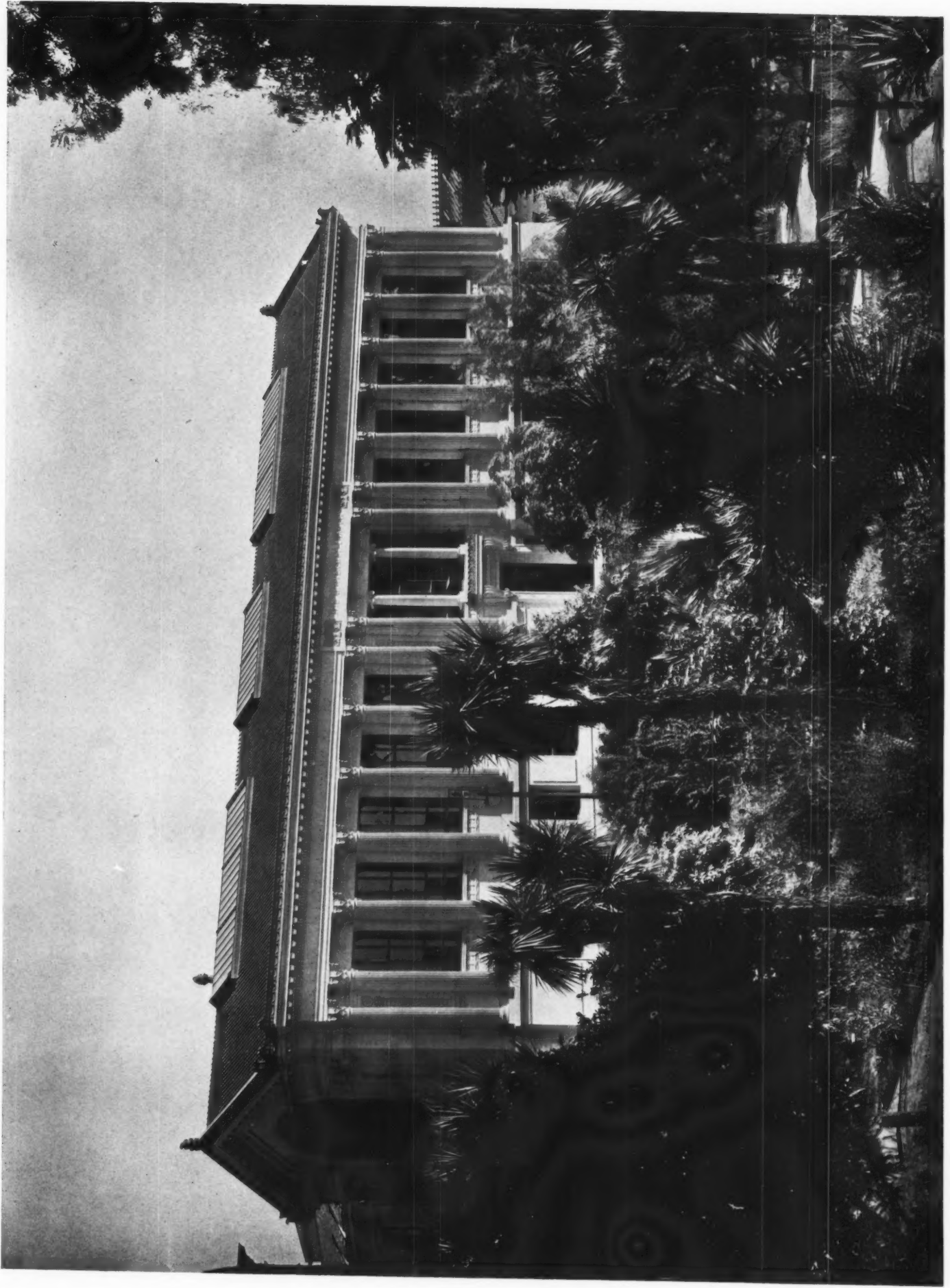


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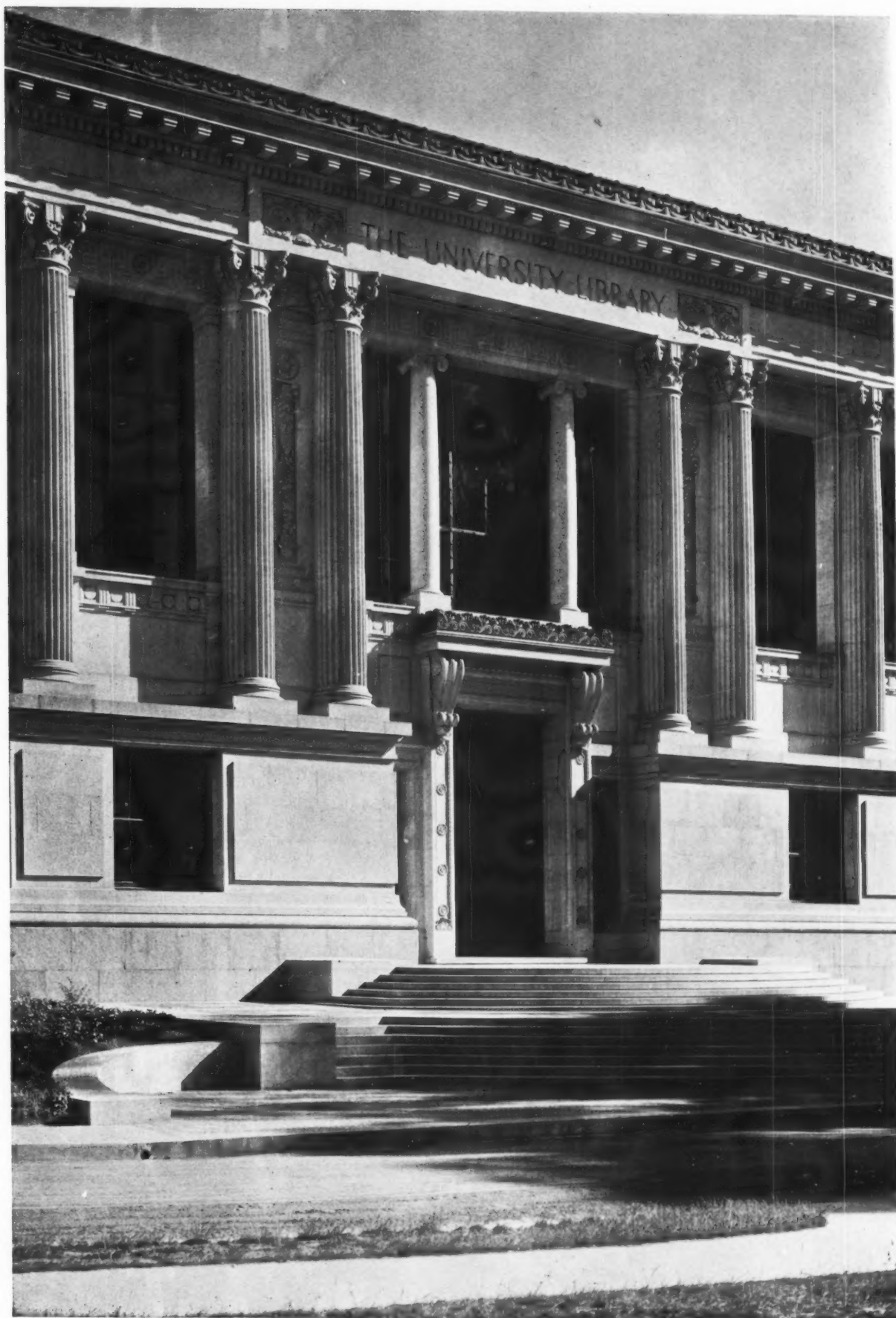


CLASS ROOM

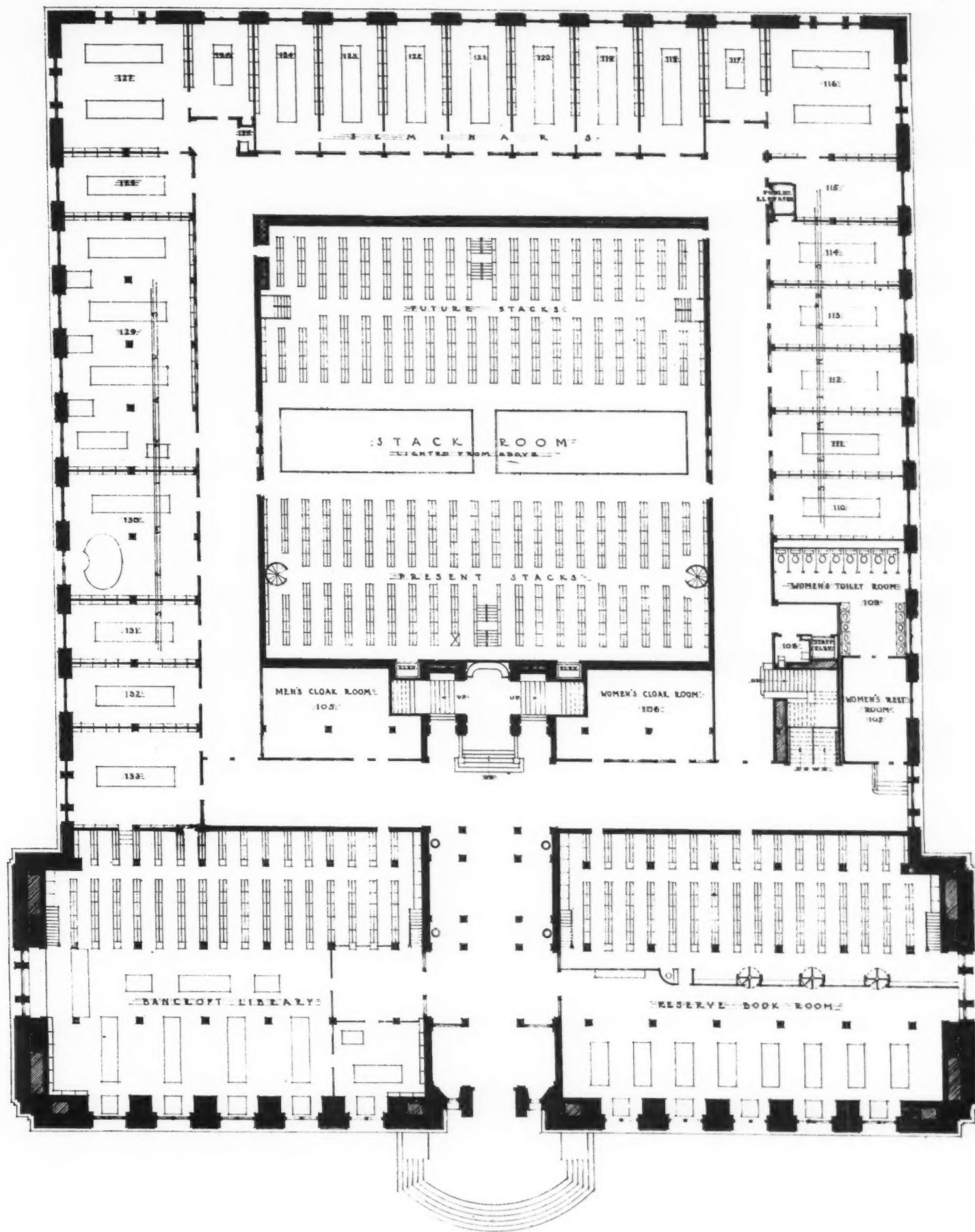
BENJAMIN IDE WHEELER HALL, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



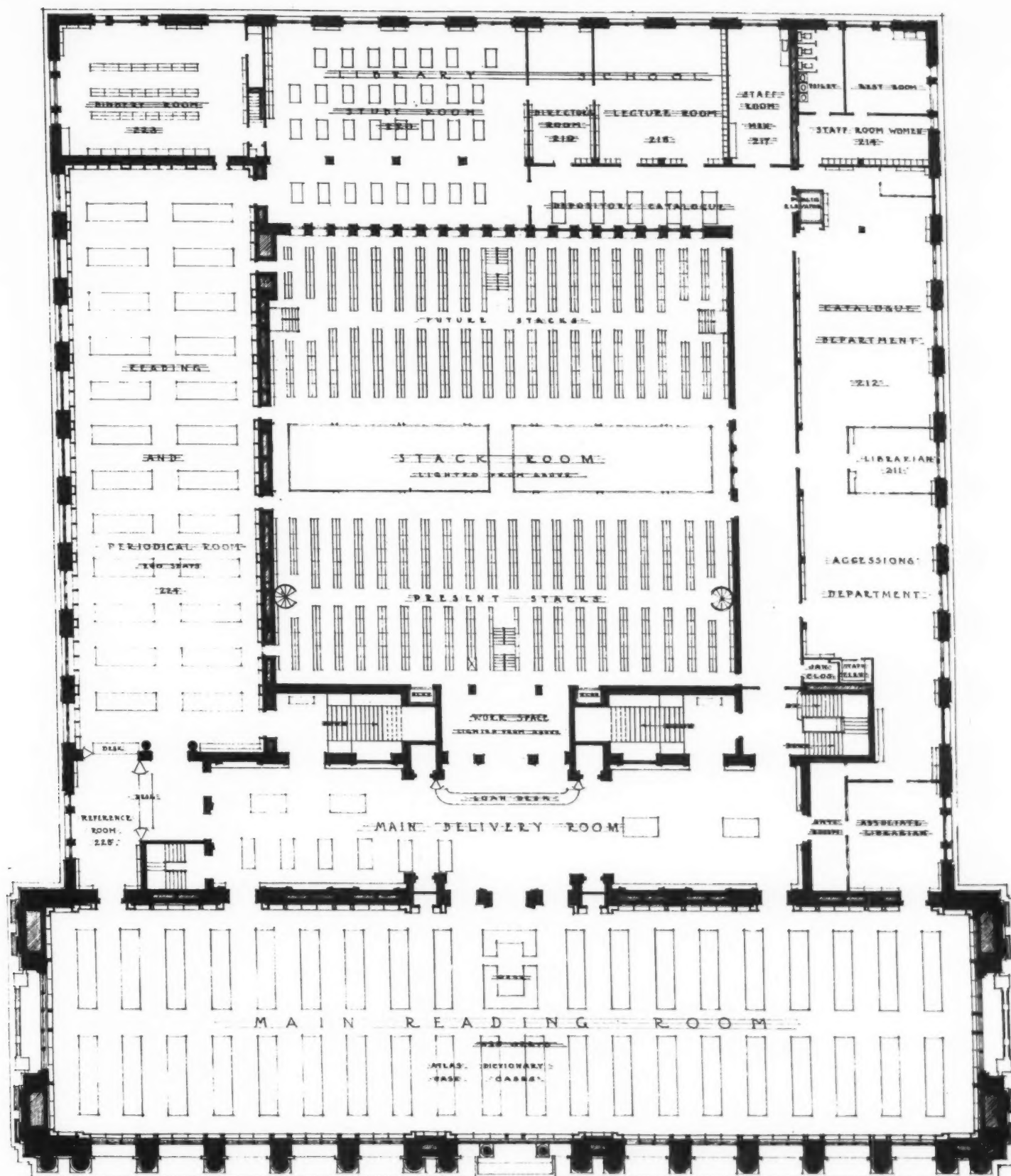
THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



ENTRANCE, THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



PLAN OF FIRST FLOOR, THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



PLAN OF SECOND FLOOR, THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

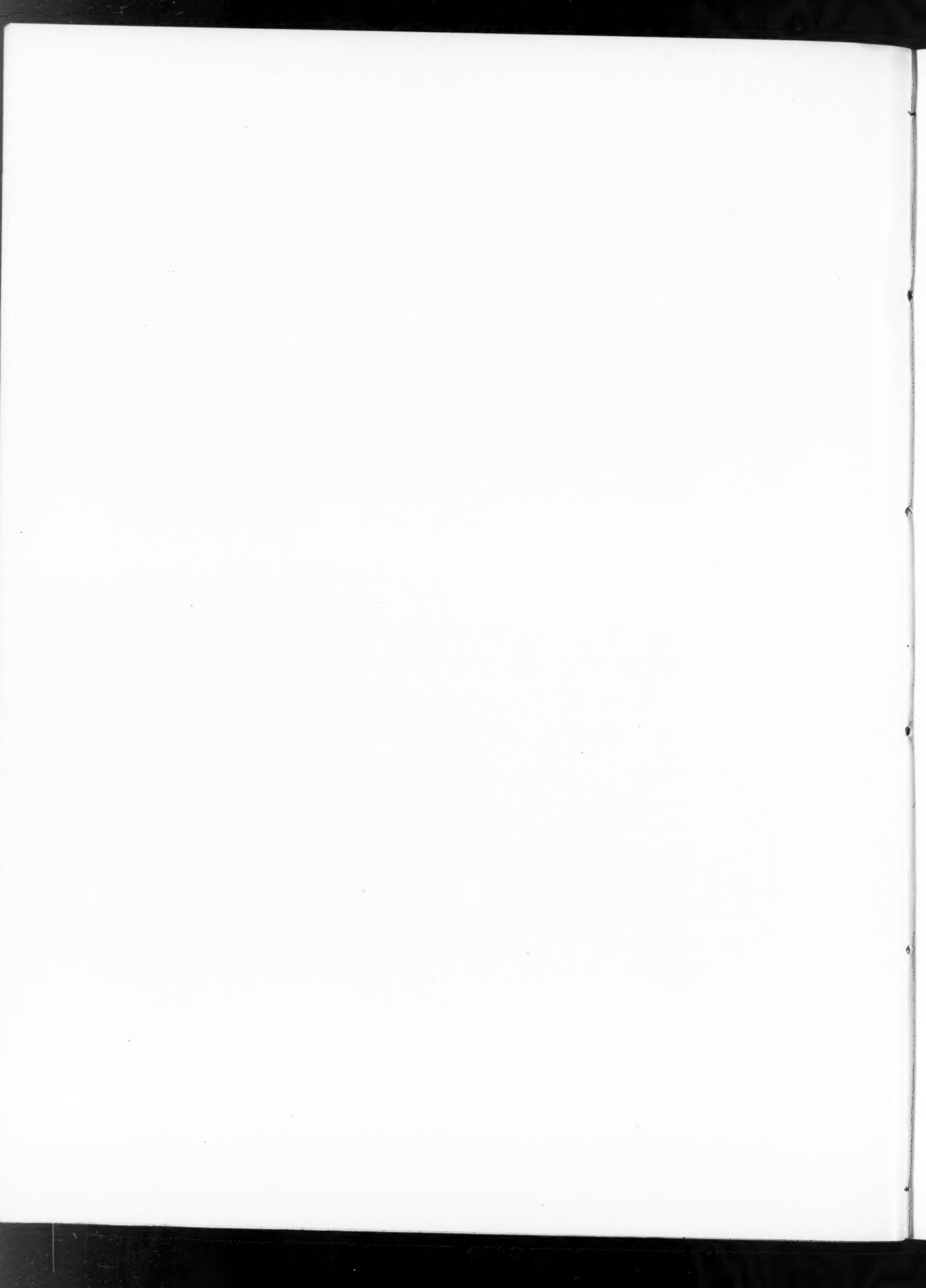


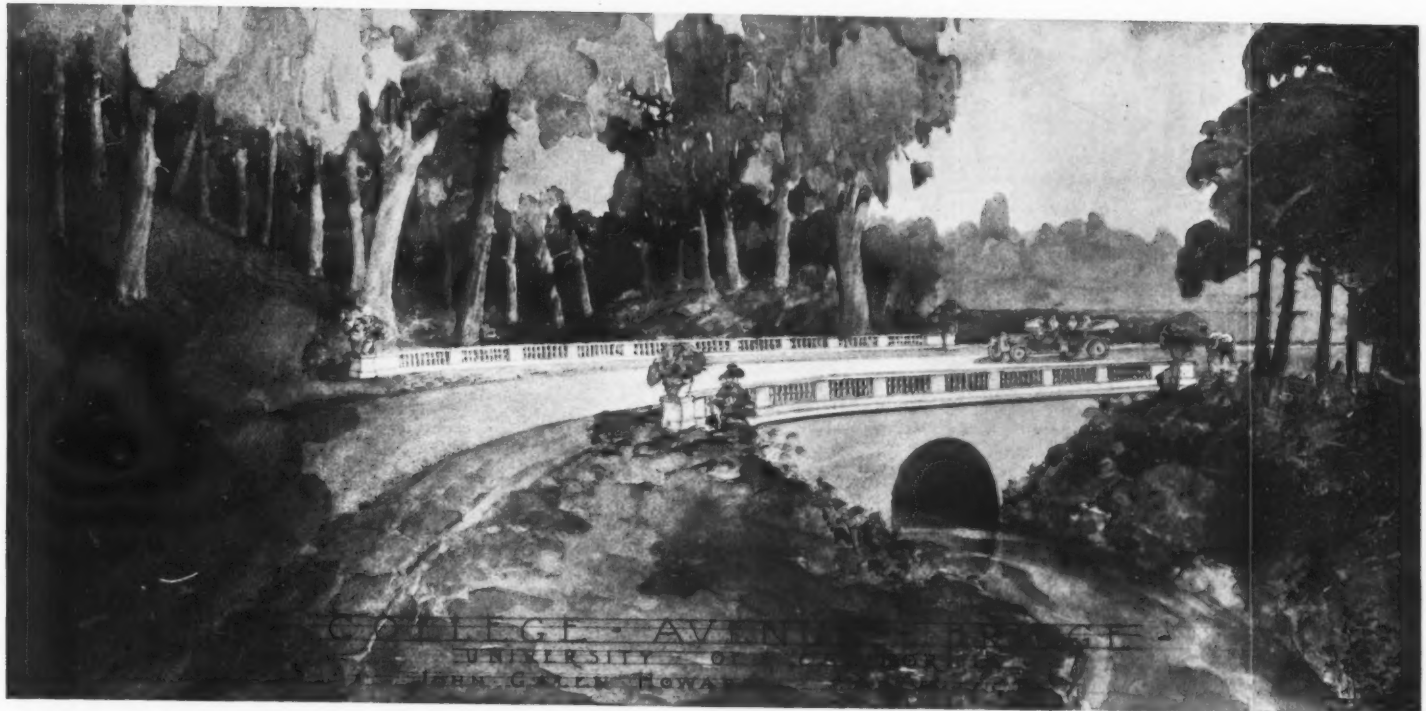
DELIVERY ROOM



READING ROOM

THE UNIVERSITY LIBRARY, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

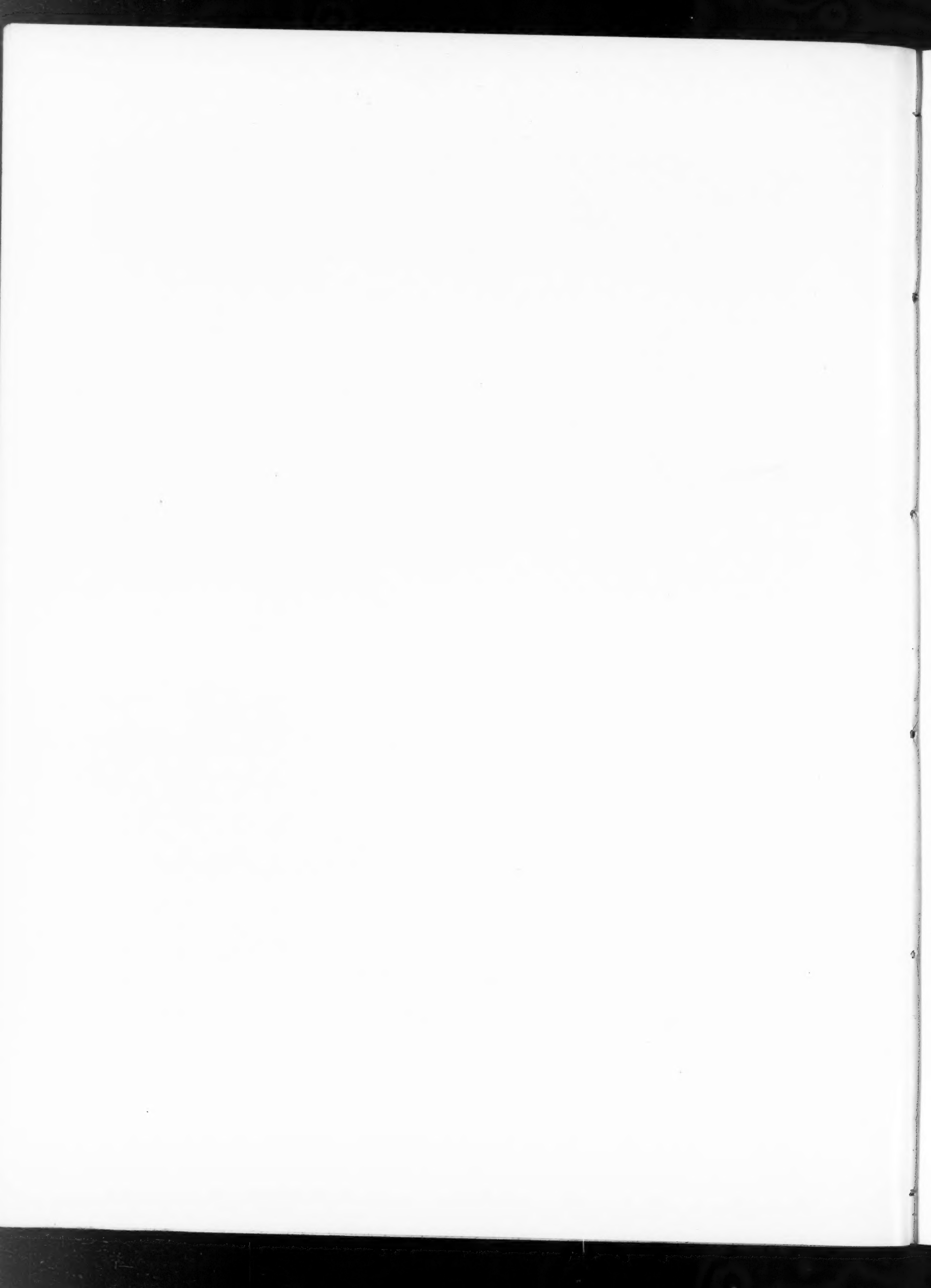


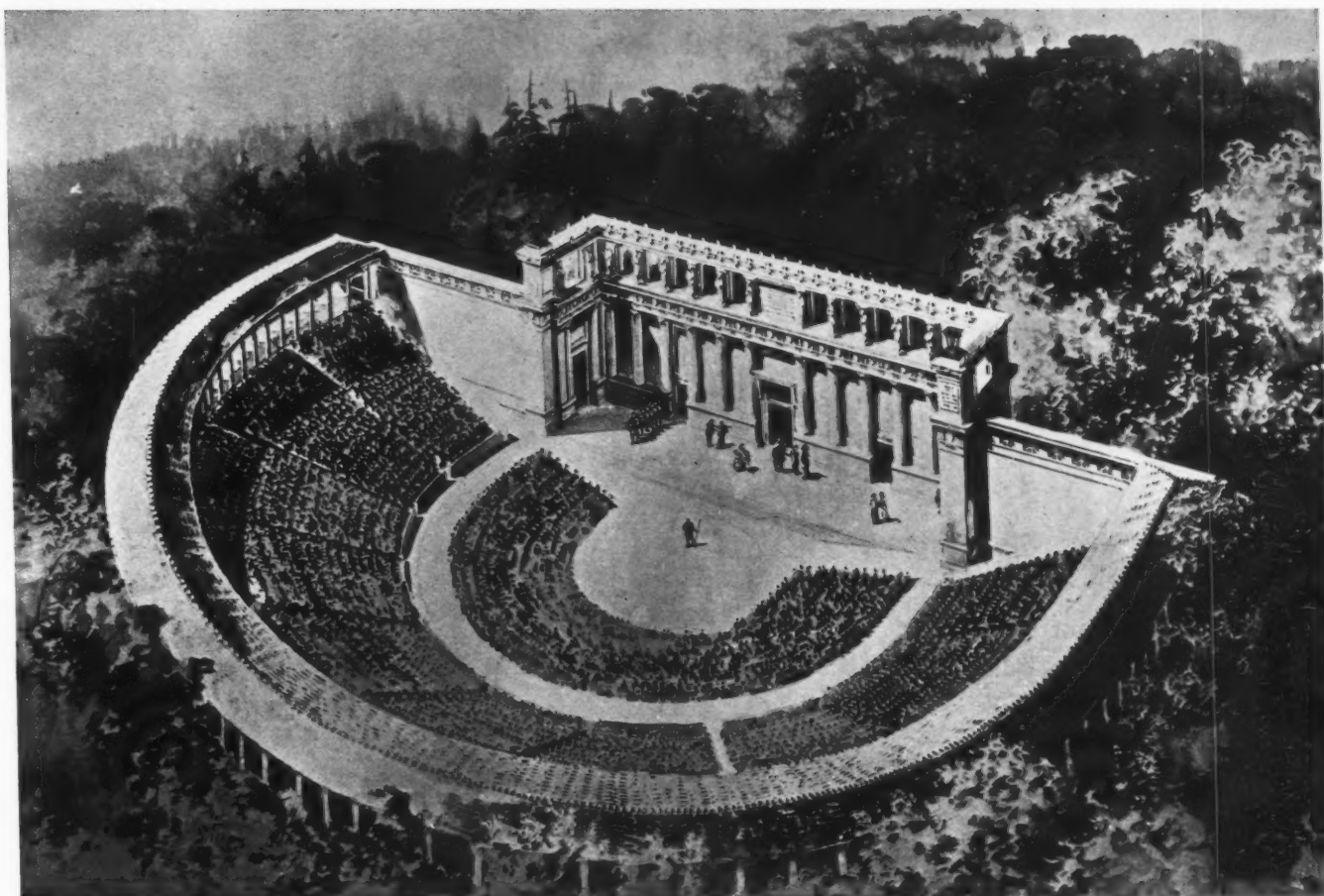


SKETCH FOR A BRIDGE AT COLLEGE AVENUE

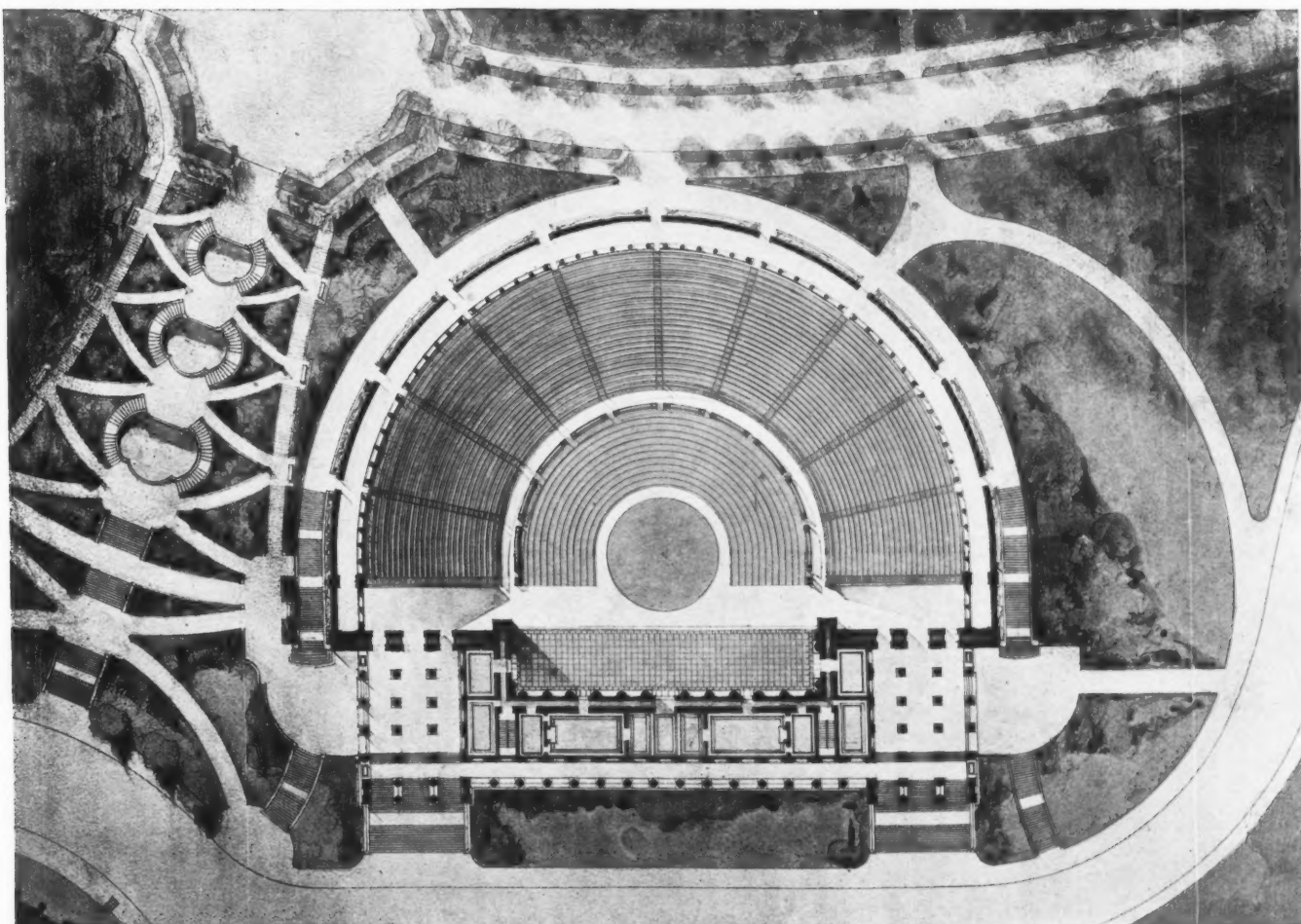


MEN'S SENIOR HALL
UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT





PERSPECTIVE OF COMPLETED BUILDING



PLAN OF COMPLETED BUILDING
THE GREEK THEATER, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



THE GREEK THEATER



CALIFORNIA HALL
UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT



BOALT HALL OF LAW



THE HEARST MEMORIAL MINING BUILDING
UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

may, the feeling of rugged strength and virility which one associates with the profession it represents.

The Greek Theater, on the other hand, is, to a large degree, an archeological study, as must of necessity be the case if it remain a Greek Theater! But what a far cry from this to the splendid conception of Wheeler Hall, representing, let us say, the early American College of the Humanities, and then on to the Agricultural Group—really a great, glorified Tuscan farm; or to the stately, classic building for the Library. So we may go on through the campus, finding in each of these examples fitting material to exhaust the scope of such an article as this. Alas! it must be for a better pen than mine—and I shall content myself with touching only on what seems fairly representative of all that has been done, namely, the Library, Wheeler Hall, the Agricultural Group and the Tower.

Probably few buildings have been erected in the vicinity of San Francisco which first and last have created more discussion than the Library. I can recall the most violent arguments among our profession as to whether the facade should have carried through without interruption—and, far more important, could there ever possibly be any use for such a colossal Reading Room as was being provided, the answer most often received being no. Several times of late I have had occasion to visit that room of noble proportions, and each time hardly a vacant table! As in the general plan the answer to the paper criticism lies on the ground; nor must one forget that, in addition to this space, there has just been completed another large Reference Reading Room, delightful in design and coloring, which no one should miss seeing.

I broached the subject of the much-discussed facade

one afternoon, and Mr. Howard's attitude toward it was so interesting that I shall quote it as nearly as I can. "It is, of course, debatable whether the decorative effect might not have been better if the colonnade had been carried through uninterruptedly. That would have been the old-fashioned way, at any rate.

But the interrupted rhythm in the center accuses an internal penetration and unification, and is essentially organic, as will be seen at once on studying the structure as a whole. Personally I feel that the door to the future development of architecture is in just such innovations as this."

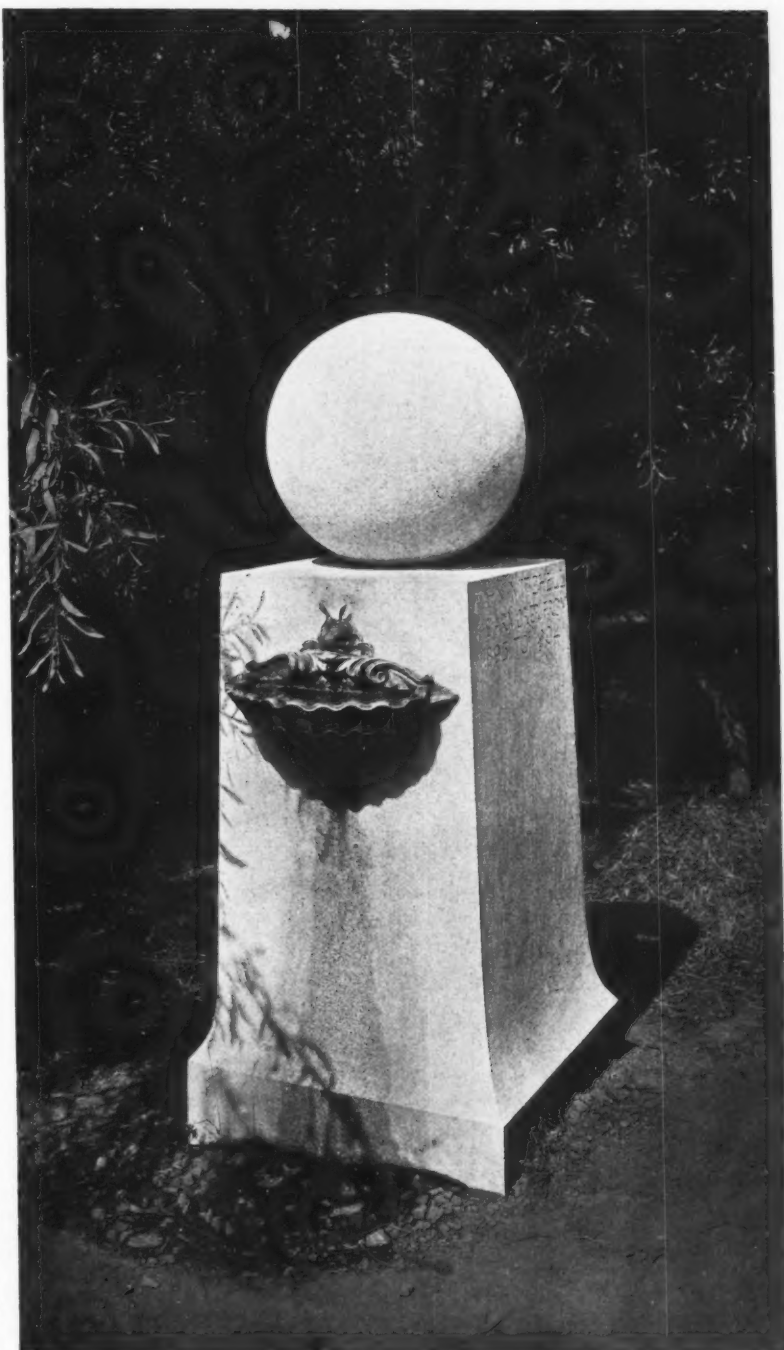
What I like among many things in the Library is the particular fact that it seems so perfectly to serve its purpose; it gives a feeling of adequacy, of knowing why it is there, of being conscious that it is "doing its bit" quite easily and simply, maintaining with it all an air of distinction and repose. Some buildings do give one that feeling, just as others seem like a fussy man doing a big job.

I hope the day is not far distant when it may be possible to complete the color scheme of the interior in a manner befitting the design.

Wheeler Hall carries a very clear message, and on seeing it one instinctively feels that it should house the departments of Literature, Fine Arts, History, Languages—all those things which tend to foster and develop the finer side of mankind.

Its architecture makes a simple, direct appeal to one's sense of refinement and good taste and seems to hark back to the days of our Colonial forefathers when living was a much less complex affair than at present and when questions of deportment and dignity took equal rank with more material things.

I hope the members of the faculty who "have their



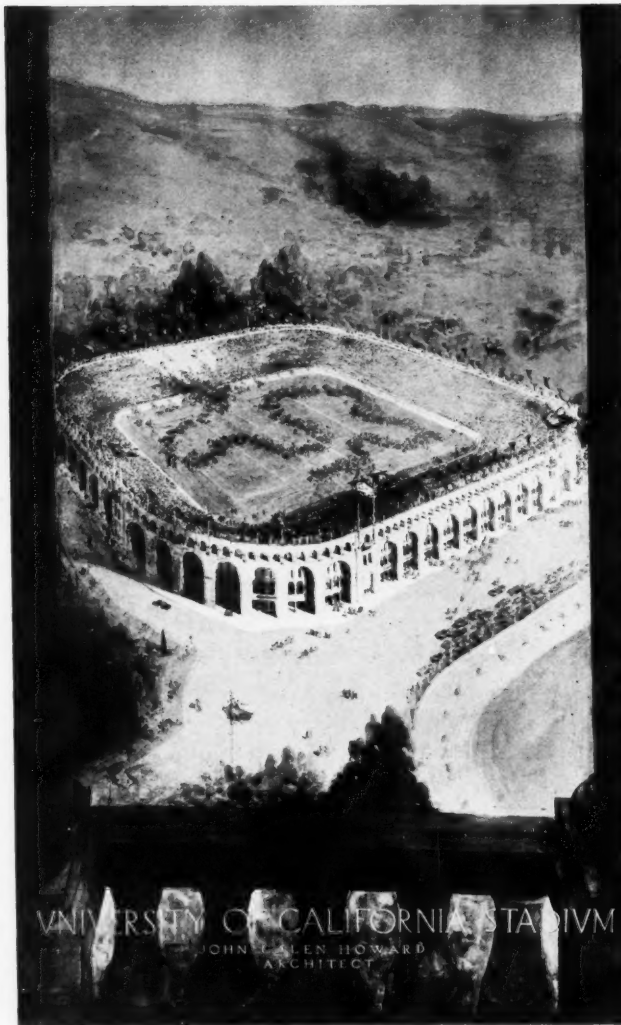
The Mitchell Monument, University of California
JOHN GALEN HOWARD, Architect

being" in Wheeler Hall realize what an equipment has been provided them. Never have I seen a building of its kind more perfect in the three great essentials — Arrangement, Light and Acoustics. I have examined it in the most critical spirit, and it seems devoid of troubles or defects. It is a masterly handling of a problem (from the large auditorium to the small classrooms) that has long given trouble and has here been solved!

The large auditorium is a splendid example of what such a room should be — restrained in design, happy in the choice of materials, softly and harmoniously lighted by day or night, perfect in its acoustics, and finally an agreeable and well-studied color scheme.

Prove this quite simply by attending any sort of function in the room; you will find nothing that distracts your attention from the platform. Also a special word must be spoken about the acoustic qualities of all the rooms in Wheeler Hall. The subject has been given careful study, the most modern method employed, and it is a real pleasure to say the result is most satisfactory in each and every case.

That a departure from the established use of granite in some of the later buildings has been found necessary cannot but be a matter of regret; that it is a necessity must go without saying, and we must add to this the hope that the decision will justify itself.



SKETCH OF STADIUM

At first blush I admit this does not seem probable; but if the possibility exists, the treatment of the Agricultural Building, now in process of completion, will go far to realize it.

A glorified Tuscan farm, I think I called it, and I have no wish to change. Treated in cement, with a surface texture which is charming, and with the addition of colored "sgraffito" in panels and pilasters, Mr. Howard has created a background of just the right note for his simple Doric colonnade, which dominates the composition.

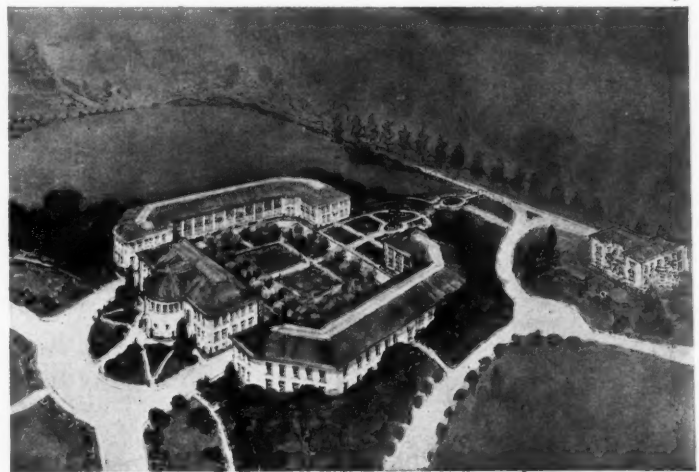
It is an unusual building — one might wish, indeed, that the color treatment had been carried much further — and seems expressive of its use in a greater degree perhaps than any other building on the campus. Its tone and appearance after it has properly "weathered" will be a matter of interest, and I trust it may prove the forerunner of a discreet use of this form of color in some of our future buildings. It is a field full of possibilities.

And now we come to the Tower. Purposely I have not spoken of the Tower until the end, because I have a dislike for superlatives and it is difficult in this case to avoid them. Mr. Howard told me that to him it was an expression of the ideal in university life. I hope the university ideal will always measure up to the beauty of this example!

(Concluded on Page 133)



SKETCH OF SATHER TOWER AND ESPLANADE



UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, Architect

SKETCH FOR THE AGRICULTURE GROUP

Public Architectural Bureau System vs. Employment of Private Architects

By WILLIAM MOOSER

WE have, in this city, again been treated to that old argument constantly used by some public officials, newspapers and others in the controversy regarding architectural work on public buildings, as to whether it is more economical to maintain a "bureau" for the planning and designing of public buildings or to have the said work given out to private architects for a stipulated fee; in the latter case, the city retaining only the control of the work as to letting of contracts, and the actual superintendence of the work by inspectors, aside from the general supervision done by the architect, as is the case in any and all work.

However, on this occasion the argument becomes more interesting inasmuch as it is touched upon in a report made by the Bureau of Municipal Research under the auspices of the San Francisco Real Estate Board, and therefore bears all the earmarks of being semi-official.

At the outset, this Bureau is to be excused somewhat for its findings as presented on pages 556 to 559 inclusive, having used an "official report" made by the then City Architect for the fiscal year 1908-1909. If there be any complaint from the architectural profession as to this following comparison, the blame, apparently, is on the profession.

I suppose it is human nature for one who holds

a certain position (political) in either city, State or nation, to indulge in that irresistible effort to show those in authority "*why I should hold the job.*" Unfortunately "I" forget that the "wheel of fortune"

never stands still; and then some day "I" awaken and find that "I" have been swept out along with the rest that went before. But "my" reports are not swept out; and hence, in this particular case, up bobs a report, and is used by a "Bureau of Research" to prove to the taxpayer how the city's funds are wasted, and, incidentally, in favor of a system that the American Institute of Architects has and is still endeavoring to abolish, viz., The Bureau System in Public Work.

Before analyzing the figures of this report, as published and re-copied here and made so much of by the public press, let us first attempt an analysis of the report of the Bureau, irrespective of dollars and cents.



Reading Room and Library, Boalt Hall of Law, University of California
JOHN GALEN HOWARD, Architect

COPY OF REPORT

PREPARED FOR THE SAN FRANCISCO REAL ESTATE BOARD BY THE
BUREAU OF MUNICIPAL RESEARCH

The Designing of Public Buildings by Private Architects Discussed—The question of the advisability or non-advisability of a department of architecture for planning and designing public buildings has been raised often in different cities and States throughout the country. There are two principal points, both of which need serious consideration in organizing and in laying out the administrative procedure of

an official architectural division: (1) The fact that a bureau of architecture is a staff agency whose activities depend upon the decision of other administrative bodies; (2) the fact that excellent architectural service can be secured from private architects.

The two factors which should determine the course of reasoning are the cost and quality of the architectural service. The cost of doing work by private architects in San Francisco amounts to 6% of the total value of work done, plus an amount equal to from $\frac{1}{2}\%$ to $1\frac{1}{2}\%$ for inspection. The question resolves itself, on the cost side, into a consideration of the specific point of whether or not the bureau of architecture could design and inspect the construction of buildings at a cost less than from $6\frac{1}{2}\%$ to 8%.

Certain Classes of Buildings Adapted to Design by a Continuing Organization—In certain classes of buildings, such as school houses, fire houses, police houses, etc., where the design is a continuing plan and where the architectural work consists merely in adapting a more or less standard plan to a different lot size, there is little doubt but that the bureau of architecture could handle this work more cheaply than private architects—probably for half the expense. In very large undertakings, such as the building units making up the Civic Center group, it would be doubtful whether the bureau of architecture could handle the work at a cost less than it could be handled by private architects.

Granted that such reasoning is sound, the conclusion obviously would be that where the architectural work consisted in the re-adaptation of a more or less standard plan to a new location, the kind of work which would be encountered in the design of ordinary school houses, fire houses, police stations, etc., be done by a bureau of architecture, and that the practice of assigning these construction jobs to private architects be abandoned. However, one other point needs consideration, and that is the organization of the personnel of the bureau of architecture.

Care in Administration Needed—A bureau of architecture is a staff agency. Whether or not it has any work to do depends upon the administrative decision of other administrative officers. If the school board decides not to construct any school buildings, the work of an official bureau of architecture would be decreased. If the fire board decided to construct a great number of fire houses, the work would be increased.

It is not possible for any administrative officer at the head of a staff service agency like the bureau of architecture to estimate in advance the work requirements of his department. Consequently, if the personnel of a bureau of architecture is handled on "salaries regular employee basis," one of two results occur—either the architectural work is slighted during a peak load period on account of lack of force, or during slack work season a large force is carried on the rolls at a complete loss in order to be ready to take up work whenever a demand may be made upon the organization.

A bureau of architecture should be organized as an elastic unit. There should be very small permanent force as a nucleus around which a temporary force could be built up when the requirements of the work made necessary an increase in the output of the department. Thus, it is not practicable to handle the personnel costs of a bureau of architecture on a straight budgetary service appropriation basis without either wasting money or impairing the effectiveness of the work.

A Special Authorization for Architectural Service—What could be done would be to have included in the authorization of every public building special authorization for architectural and inspectional service on a percentage basis. It is thought that on work such as fire buildings and school buildings, this percentage, inclusive of inspection, should not exceed four per cent. The bureau of architecture, after such an authorization, should then be required to design and supervise the building within the amount of the percentage allotment made. Unless provision for elasticity of this sort is made, it is extremely doubtful whether the use of a bureau of architecture for the design and supervision of public buildings, even of the fire house and school building type, would be productive either of better work or more economy.

This has been the experience in other places and was the experience here in San Francisco in the earlier part of the existence of the bureau of architecture.

Recommend That Part of the Work Be Handled by Bureau of Architecture—It is recommended, therefore, that if the personnel costs of the bureau of architecture be appropriated by an allotment of a per cent of the total cost of the building operation proposed, the bureau of architecture be used entirely for the design and supervision of construction of buildings, such as fire houses, school buildings, police stations and the like. It is interesting to note, in this connection, that the bureau of architecture provides plans and specifications for use by private architects who are employed to design and supervise the construction of this class of public buildings. In the last school building constructed, which was delegated to the bureau of architecture, the costs for designing and drafting amounted to $1\frac{1}{2}\%$ to 2%, respectively, as compared to the 6% now paid to private architects.

Cost of Preparing Plans—During the examination of the files of the bureau of architecture, it became evident that there was a possibility for a saving in the cost of architectural service through more effective use of the force of the bureau of architecture. At the request of the examiner, the chief of the bureau of architecture prepared a statement of the cost of plans in preparation during the period when the bureau or architecture was engaged in the design of public buildings. Notwithstanding the fact that during this period the bureau of architecture was admittedly overmanned, the cost figures are considerably lower than the 6% now charged by private architects.

The following quotation from a special report of the bureau of architecture shows conclusively the possibility of effecting a substantial saving in this work:

"Regarding the cost of preparing plans, a statement showing operating expenses of the bureau up to 1910 gives the cost of the plans at .0307%. This figure was based on contracts awarded amounting to \$2,505,500, for the construction work of twenty buildings. Since the appointment of the consulting architects, it has been the policy of the Board of Public Works to appoint private architects; however, plans for a number of buildings have been prepared in this bureau."

There invariably comes before the architectural profession that oft-repeated argument made by the "layman," if he be one of a "Bureau of Research" or a "Congressman," talking against time, viz., the question of "Standards." One almost hesitates to argue upon this question, for it seems impossible for the lay mind to either understand or appreciate the immense amount of labor involved in producing that which, when completed, seems such a "simple lot of drawings."

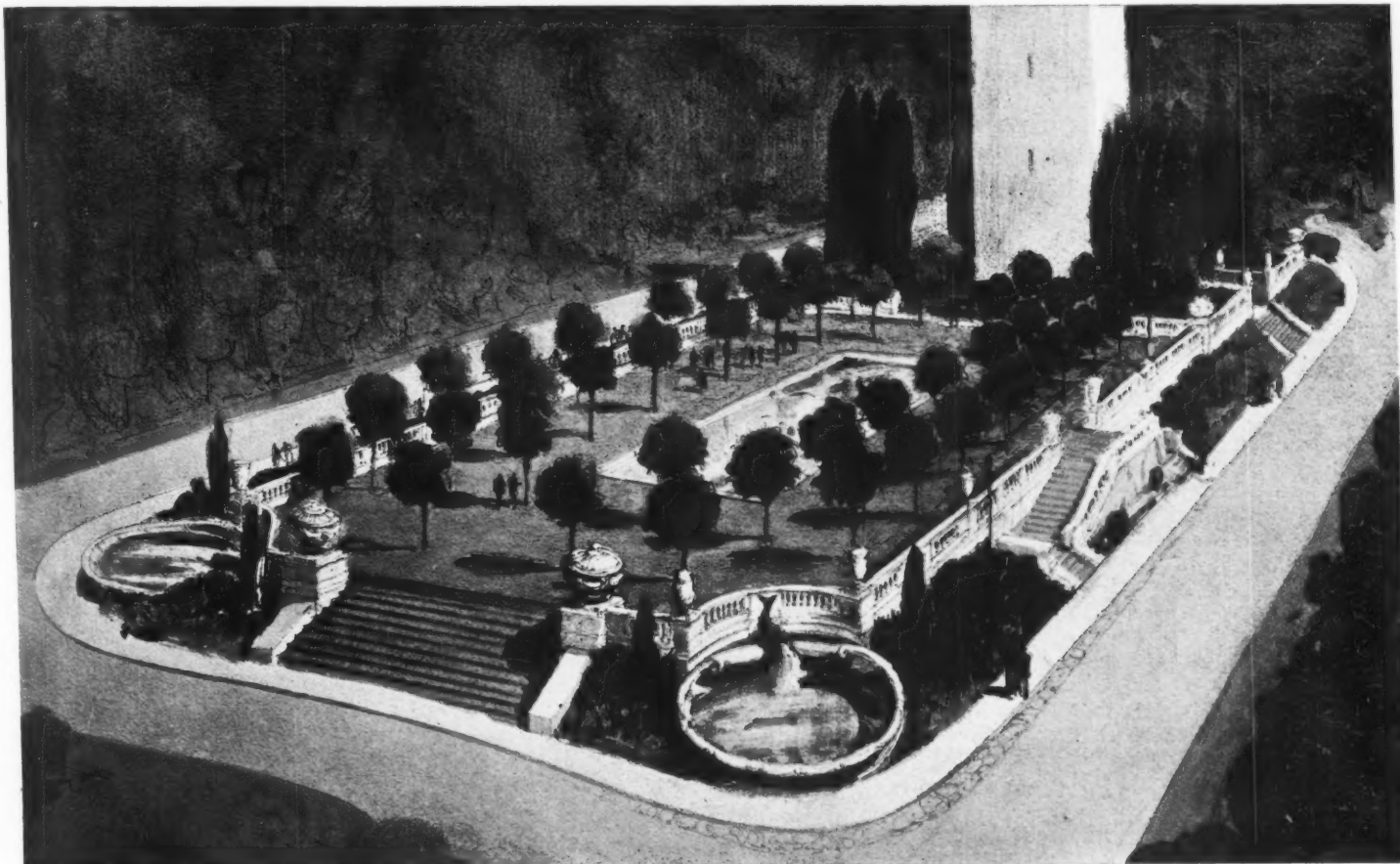
"STANDARDS"—fine word. To be sure, there are "standards" for everything. STANDARD UNITS. And, mark you, the architect's problem presents itself only when he begins to assemble these "standards" (or units), giving to each, as his experience and ability dictate, its proper place in a complete and harmonious plan and design. Nearly all lots vary in dimensions, location, grade, environment, etc., etc.; and no matter how many standard units there are available, there are definite, positive variations in each new problem that require intensive study in the assembling, and in the final production of a complete, practical and artistic plan and building. And I take it for granted that not even the most enthusiastic disciple of the "Standard" would wish to carry the argument to its logical conclusion and insist that, to be finally effective, economically (taking the schools for example) the designs should be "standardized" as well.

The truth of the matter is that no one would desire that Standards be used, if it would mean the total sacrifice of individuality and artistic, high-class work in our public buildings; and no city, desirous of classing itself as progressive and bidding for appreciation on the score of attractiveness, will do it. Furthermore, if the State, or, in this instance, the city, does not lead the way and set the example, it will certainly tend to discourage the individual.

Note: Auditorium is example of bureau work and with outside help.

At the end of the report of the "Municipal Research Bureau," a point is made that a statement was prepared by the chief of the bureau of architec-

etc., etc.; *red-rubber-stamp plans*, "kept on tap" to be sent out to any district in these United States whenever a call is made. "Just change the foundation plan, and sections, and there you have your plans always ready, and the Government can save all kinds of money and dispense with the services of these expensive architects." Really, after reading the speeches of Congressmen in the *Record* and in the report published some time ago by the United States Commission on how to solve the question as to why the Federal Architectural Bureau is *seven years behind in its work* (result of bureau system), one almost loses hope of ever making the public realize the value of good architecture from an economic and utilitarian



SKETCH OF SATHER TOWER ESPLANADE, UNIVERSITY OF CALIFORNIA
JOHN GALEN HOWARD, ARCHITECT

ture, at the request of the examiner for the said bureau, which shows that the bureau costs were considerably lower than the six per cent charged by private architects. But this report is not published. It would certainly have been interesting to see this last report and analyze it.

These broad statements are made all over the country. The chief in charge of the New York State Architectural Bureau in his last report makes the same claim; but *no figures are given*; and without full data, a mere statement is worthless.

The argument of "Standards" in buildings, as a basis for the establishment and maintenance of a bureau, will not work. The Federal Government some time ago appointed a commission, and, after years of work, published a large volume upon the question of Standards for postoffices, court houses,

standpoint, to say nothing of the artistic side of the question. But, on the other hand, we still have fine public buildings, and private ones, too, and an ever-growing appreciative public, in spite of the fact that Government reports and municipal research bureaus are attempting to handle a question of "Art and Architecture" on the same plane with a purely mercantile affair on the plea of "How much will it cost?" or "How much can be saved?"

Just pause for a moment and read this very interesting and highly educational debate in Congress between Mr. Clark, chairman and author of a bill regarding public buildings, and Congressmen:

CONGRESSIONAL RECORD

MR. CLARK, of Florida: To govern it in the future, it says that hereafter they are to come up to that limit for three successive years.



East Doorway California Hall, University of California
JOHN GALEN HOWARD, Architect

Now we have in this bill provided for a system of standardization. The Treasury Department—and that is one reason why they are so behind in their work today—for every one of these little buildings they have had to draw separate plans and specifications, at a great expense and loss of time.

MR. BARNHART: Will the gentleman yield?

MR. CLARK, of Florida: Yes.

MR. BARNHART: The chairman of the committee says they had to draw separate plans and specifications. That was purely a whim of the department, was it not?

MR. CLARK, of Florida: They did do it, but they did not have to do it. The fact is they did do it, and wasted great time and incurred great expense. We put this provision in to force them to abandon that method. We have divided the States of the Union into groups by letter, according to topography and climate, and we have divided the towns and cities into classes, numbering them according to the postal receipts, and the smallest being \$10,000 receipts a year. We have provided that whenever they draw plans and specifications for a town in one of these groups under a certain authorization they must use it for towns of that same size in the same group thereafter. That will save a great deal of money to the Government of the United States.

MR. BURNETT: But that is not all. We provide

for the reorganization of the Supervising Architect's office and the inauguration of a commission. Suppose we pay a good architect \$10,000 or \$15,000 a year. Is not that cheaper than to pay these high-priced architects six per cent commission on every two or three million dollar building for which they prepare the plans and specifications? A \$3,000,000 building at six per cent makes an architect's commission of \$180,000. I believe it will take \$10,000 a year to get an absolutely competent architect; but if it did, would it not be better than to pay an outside architect \$180,000 every time a \$3,000,000 building, a building of monumental size, is constructed? The big architects, many of them, throughout the country are fighting this bill because they know it will deprive them of the graft they are now getting from the Government, sitting like vultures, eager to prey upon the American treasury, and crying "Pork Barrel" and getting the great metropolitan newspapers of the country to denounce this bill as "pork." (Applause.)

Now for facts and figures.

I have before me the official report, 1908-1909, City of San Francisco, made up to show the cost of maintenance of the Bureau of Architecture and prepared for the City Architect, and which report was used by the Bureau of Municipal Research and copied by the press. Here is the language used; it is so wonderful, it stands alone:

SAN FRANCISCO MUNICIPAL REPORTS, 1908-1909

In comparison with other departments of Architecture, whether of municipalities or of corporations, the work of the Department of Architecture has been handled with great efficiency and economy. The drawings have been thoroughly gotten out at a cost which will show to the city a great saving over the work as previously handled under other administrations. The accompanying table shows the distribution of the expenses of the City Architect's office for the fiscal year, with the expenses incurred in handling all of the various projects. This table shows that the work of the office, not including inspection, has cost the city .0307+, slightly over 3%, and including inspection .035+, or 3½%. This includes all salaries, rents and expenses of any kind incurred by the department, whether they be out of the bond issue funds or out of the general tax levy, and is far less than the schedule of rates authorized by the American Institute of Architects.

(Signed) LORING P. RIXFORD,
City Architect.

When the above report was completed and its findings and deductions became public, most of the architects came to either one of two conclusions, viz.:

(1) That its author very evidently sadly lacked experience in so far as his knowledge of the costs of maintaining an architect's office was concerned, or

(2) That the report was made purposely for use in maintaining the Bureau, in place of giving the work out to private architects—which latter system had been in vogue prior to the coming into office of the new regime.

Considered in the light of either of the above deductions, it had a dubious appearance; so a number of architects who were interested in the workings of architectural bureaus determined to keep an eye on the same and await events which would prove or disprove the findings of the aforesaid report.

In the year 1912, these same architects caused a report to be made which covered a period from March, 1908, to June, 1912, inclusive, and including a

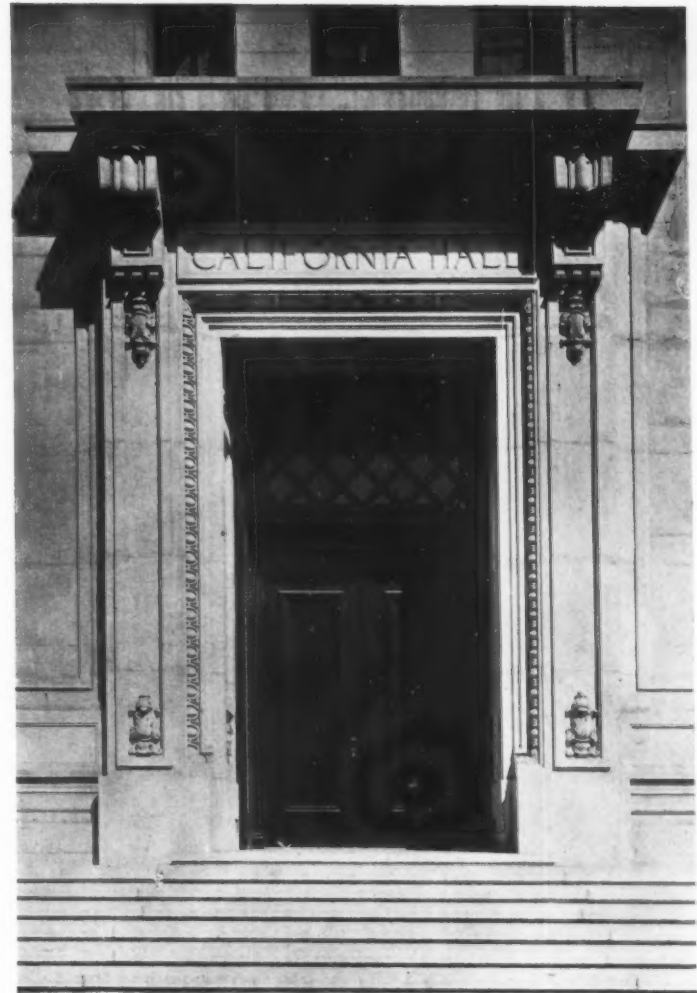
period covered by the Rixford report. Accountants were employed and a minutely detailed statement prepared showing the actual cost of every piece of work done in this bureau during the four years ending June, 1912.

Reference to this report will show its thoroughness; it covers ten pages of closely typewritten accounts. In its recapitulation of the \$8,026,589.37 expended for public buildings, it shows that without the salary of the City Architect, office rental, supplies, etc., the cost percentage of the work done by the Bureau is as follows: School houses, .065; fire houses, .092; police stations, .099; hospitals, hall of justice, etc., .06.

Exclusive of the items separately mentioned, the above shows an average cost of .07 (seven per cent). Including *all* items separately mentioned, the actual cost of the maintenance of the Bureau of Architecture for the completion of buildings costing \$8,026,589.37 was .0765—nearly seven and two-thirds per cent.

This cost takes in the salaries of the three Civic Center consulting architects for a period of only three months; therefore the heavy expense for the said salaries (perfectly justifiable considering the work involved) cannot be construed as a reason for the high cost of .0765.

In an analysis of the reports of the Federal Supervising Architect's office from 1905 to 1910, inclusive, we find that the Government pays approximately for



West Doorway California Hall, University of California
JOHN GALEN HOWARD, Architect

CITY OF SAN FRANCISCO, 1908-1912					
Sundry Buildings	Pay Rolls Architectural Dept.	Outside Services, Plans, Drawings, Specifications, Color Scheme	Blue Prints	Total Pay Rolls Outside Services, Blue Prints, Etc.	Construction
School Houses.....	\$223,546.35	\$68,416.13	\$10,074.43	\$302,036.91	\$4,612,659.67
Fire Houses.....	26,030.70	703.25	997.05	27,731.00	288,050.73
Police Stations.....	16,592.50	.....	699.48	17,291.98	178,057.27
Other Buildings.....	185,437.15	3,600.90	7,334.09	196,372.14	2,947,821.79
	\$451,606.70	\$72,720.28	\$19,105.05	\$543,432.03	\$8,026,589.37
Architectural Department—Pay Rolls.....\$451,606.70					
Outside Expert Service—Cost Advice, etc.....72,720.28					
Blue Prints—As per Bills.....19,105.05					
Additional—Total.....\$543,432.03					
City Architect—					
Salary, July, 1908, to June, 1910.....\$10,983.25					
Draftsmen—					
Salaries, July, 1908, to June, 1910.....6,362.50					
Stenographers—					
Salaries, July, 1908, to June, 1910.....4,781.65					
Draftsmen—					
Salaries, March, 1908, to Dec., 1908.....11,072.50					
Consulting Architects (3)—					
Salaries, April, May, June, 1912.....5,700.00					
Office Rent—From 1908 to 1912.....15,985.35					
Approximate Cost Supplies, etc.—					
From 1908 to 1912.....16,409.88				71,295.13	\$ 614,727.16
Total Cost of Construction.....\$8,026,589.37					
Total Amount of Pay Rolls, Expenses, etc.....614,727.16					
Percentage of Cost of Architectural Department, Pay Rolls, Expenses, etc., on Cost of Construction......0765%					

CITY OF SAN FRANCISCO, 1908-1912												
Buildings	Draftsmen	Engineers	Stenog.	Surveyors	Quantity	Inspectors	Specifi- cations	Esti- mators	Experienced Clerk	Watchman	City Architect	Total
School Houses.....	47	\$106,349.80	\$19,851.40	\$ 5,293.70	\$1,516.25	\$ 4,790.85	\$ 83,451.35	\$1,402.50	\$405.00	\$485.50	\$	\$223,546.35
Fire Houses.....	18	14,676.15	1,270.25	670.90	422.50	580.30	8,246.00	.....	15.00	149.60	.....	26,030.70
Police Stations.....	5	7,548.95	755.35	428.00	454.25	120.45	7,140.20	35.00	20.00	90.30	.....	16,592.50
Other Buildings.....	4	97,431.55	26,732.55	3,670.65	304.85	5,002.65	50,163.40	665.50	110.00	.....	1,296.00	185,437.15
Total.....		\$226,006.45	\$48,609.55	\$10,063.25	\$2,757.85	\$10,494.25	\$149,000.95	\$2,103.00	\$550.00	\$725.40	\$1,296.00	\$451,606.70
Total Pay Rolls Segregated.....\$226,006.45												
Pay Rolls Not Segregated												
City Architect from July, 1908,												
to June, 1910.....												
Draftsmen, etc., from												
July, 1908, to June, 1910.....												
Pay Rolls, New Schools, from												
March, 1908, to December, 1908												
Consulting Architects												
John Reid, Jr.,												
April, May and June, 1912.....												
John Galen Howard,												
April, May and June, 1912.....												
F. H. Meyer,												
April, May and June, 1912.....												
Grand Totals.....		\$241,022.30	\$49,722.00	\$15,154.95	\$2,757.85	\$10,940.90	\$149,100.95	\$2,553.00	\$550.00	\$725.40	\$1,296.00	\$490,506.60

its services eleven per cent on the cost of the buildings when done in the said Supervising Architect's office, whereas the private architect is paid just six per cent; a small additional sum—about one per cent—must be added to sum paid the private architect to pay for clerical service in the bureau. Therefore, by awarding the work to private architects, the Government's own report would show a saving of from three to four per cent; furthermore it is an unquestionable fact that the result is a higher type of public work, artistically, and as heretofore mentioned, "from an economic and utilitarian standpoint."

THE ARCHITECT

VOL. XIV.

SAN FRANCISCO, AUGUST, 1917

NO. 2

Editorial.

THE leading article in this number of the ARCHITECT is, in a way, a progress report on the development of a great enterprise which will not be fully finished for many years to come. The recent completion of Sather Tower, the Library and Wheeler, Hilgard and Gilman Halls marks the accomplishment of a substantial part of the building program, and added to the Mining Building, Boalt Hall, California Hall, Agricultural Hall, the Greek Theater and Sather Gate, forms the nucleus and sets the standard and character for the buildings to follow and round out the carefully coordinated general plan.

The development of the building program at Berkeley has been an interesting one. The idea of the general plan was one that had not received much thought from the business men of this country, the usual method being to build as the need arose without very much regard for general grouping. However, when the Leland Stanford University was organized, H. H. Richardson was called on to make an organic scheme for the buildings, and he evolved the very fine plan of the present university, and when, about twenty-five years ago, it began to be apparent at Berkeley that the existing buildings were inadequate, and that many new buildings would have to be constructed, Bernard Maybeck advanced the idea of the establishment of a general plan and policy which should guide the grouping of all future construction and fix the type of design, to the end that the completed university should present a composition qualified by unity and beauty. By his fervent enthu-



The Sather Tower, University of California
JOHN GALEN HOWARD, Architect

siasm for this ideal, and his patient advocacy, he finally succeeded in interesting the Regents, and, with the generous aid of Mrs. Phoebe A. Hearst, a competition on the broadest lines was instituted. If we remember correctly, \$100,000 was set aside to conduct the competition and carry out the judgment. Mr. Maybeck went to Europe to interest foreign architects and to arrange for an international jury, and employed Jules Gaudet, professor of theory at the Ecole des Beaux-Arts, to edit and write the program.

The program was launched and many noted men all over the world sent in designs. The compositions submitted were varied and interesting, and many splendid ideas were evolved and great interest stimulated in the subject of plan composition.

The international jury met in California, and the Bénard plan was selected from a number of very brilliant efforts. When it came to the point of adjusting the preliminary plan to the actual building program, and of designing the various units of the university, the task fell to Mr. Howard's lot, and how brilliantly he has met it is shown in our leading article.

The history of the building program at Berkeley shows positive progress in the attitude of the public towards the rational handling of big architectural enterprises, which should be very gratifying to the profession, and great credit is due the Board of Regents, who have had the wisdom and good judgment to consistently carry on the scheme.

—ARTHUR BROWN.



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Architects

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Official News of Pacific Coast Chapters, A. I. A.

The Architect is the Official Organ of the San Francisco Chapter, Southern California Chapter and Washington State Chapter, A. I. A.

The regular minutes of meetings of all Pacific Coast Chapters of the American Institute of Architects are published on this page each month.

San Francisco Chapter, 1881—President, Edgar A. Mathews, 251 Post Street, San Francisco, Cal. Secretary, Morris M. Bruce, Flood Building, San Francisco, Cal. Chairman of Committee on Public Information, William B. Faville, Balboa Building, San Francisco. Chairman of Committee on Competition, William Mooser, Nevada Bank Building, San Francisco. Date of Meetings, third Thursday of every month; Annual, October.

Southern California Chapter, 1894—President, J. E. Allison, 1405 Hibernian Building, Los Angeles, Cal. Secretary, A. R. Walker, 1402 Hibernian Building, Los Angeles, Cal. Chairman of Committee on Information, W. C. Pennell, Wright & Callender Building, Los Angeles. Date of Meetings, second Tuesday; except July and August at Los Angeles.

Oregon Chapter, 1911—President, Joseph Jacobberger, Board of Trade Building, Portland, Ore. Secretary, W. C. Knighton, 307-309 Tilford Building, Portland, Ore. Chairman of Committee on Public Information, Joseph Jacobberger. Date of Meetings, third Thursday of every month at Portland; Annual, October.

Washington State Chapter, 1894—President, Charles H. Bebb, Seattle.



First Vice-President, Daniel R. Huntington, Seattle. Second Vice-President, George Gove, Tacoma. Third Vice-President, L. L. Rand, Spokane. Secretary, J. C. Coté, Seattle. Treasurer, Ellsworth P. Storey, Seattle. Counsels: J. H. Schack, J. Stephen and Charles H. Alden. Date of Meetings, first Wednesday, except July, August and September, at Seattle, except one in spring at Tacoma. Annual, November.

The American Institute of Architects—The Octagon, Washington, D. C. Officers for 1917: President, John Lawrence Mauran, St. Louis, Mo.; First Vice-President, C. Grant La Farge, New York City, N. Y.; Second Vice-President, W. R. B. Willcox, 400 Boston Block, Seattle,

Wash.; Secretary, Burt L. Fenner, New York City, N. Y.; Treasurer, D. Everett Waid, 1 Madison Ave., New York City, N. Y.

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Keasbey & Mattison Co., Ambler, Pa.
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Color samples and descriptive circulars.
Concreta and Armolite.
The Mural Co., New Brighton, New York.
San Francisco Office, A. L. Greene, Mgr., 311 California Street, San Francisco, Cal.
Catalogues and various pamphlets.
R. N. Nason & Co., 151 Potrero Avenue, San Francisco, Cal.
Pamphlets and literature.
Wadsworth, Howland & Co., Inc., 139 Federal Street, Boston.
James Hambly & Sons, 268 Market Street, San Francisco, Cal.
Los Angeles Office, 447-449 E. Third Street, Los Angeles, Cal.
Bay State Brick and Cement Coating. Catalogue. 6x9 in. 24 pp.

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Current Notes and Comments

Johns-Manville Akoustolith

Johns-Manville Akoustolith is a patented moulded masonry, structurally similar to other fireproof building materials, and in addition possessing great sound-absorbing properties. It compares in this respect with hair felt of equal thickness, a material long recognized by leading acoustical authorities all over the country as the most efficient sound absorber obtainable.

It has a pleasing texture and is supplied in a variety of stone colors, in buffs, browns, and grays. It can be moulded into any desired ornamental form without changing its remarkable sound-absorbing powers or its inherently beautiful surface.

The use of Johns-Manville Akoustolith as an interior facing in place of stone or tile opens up new possibilities to the modern architect, enabling him to meet the practical necessity of good acoustics without incurring prohibitive expense or limiting or delaying the design of the building in any way.

This firm treated successfully various rooms in the Wheeler Hall at the University of California.

War Painters Organize

A meeting took place July 9th at the California School of Fine Arts for the purpose of organizing a committee to be known as the American Camouflage, Western Division, with the object of recruiting painters, sculptors, scene painters, house painters and all others interested in the application of protective coloration and devices for the deception of enemies and the rendering invisible of our own forces.

The central organization in New York chose A. Sheldon Pennoyer, of this city, who was recently in the East and secured first-hand information from various sources already established, to start the organization of this new wartime activity here. The committee as formed in San Francisco is made up as follows: Chairman, Arthur Brown, architect; assistant chairman, Bruce Nelson, artist; secretary, A. Sheldon Pennoyer, artist; executive members: John I. Walter, president San Francisco Art Association; Edgar Walter, sculptor; E. S. Williams, scene painter, Alcazar Theater; Ralph Nieblas, scene painter, Columbia Theater; Warren C. Perry, instructor in architecture, University of California; Maynard Dixon, artist; Lee Randolph, director California School of Fine Arts.

The importance of invisibility and deception in war is now receiving attention of the War College in Washington, as shown by information and letters from military authorities now in the hands of the Eastern and Western division of the American Camoufleurs. The plan as outlined by the War College would include a group of thirty or forty painters to be attached to each division. The practice in Europe has grown to such an extent that it is reported two thousand artists have been withdrawn from the fighting units and assigned to the production of special scenery, embracing false cannons, houses, roads, stacks of ammunition, as well as tree trunks, boulders and dead horses so arranged as to contain observers.

Activities of this kind have been developed in the United States Navy, and first began over a year ago. It has been said that the results obtained by the use of several colors in small squares, map-like patches, serpentine lines and similar methods have rendered our ships more invisible than those of any other navy treated in this manner. With the organizing of the branch of camoufleurs here in San Francisco, there will be an opportunity for artists of every description to identify themselves with one of the most important special functions of the war. Membership is open to any one capable of rendering assistance to the American camoufleurs, or of serving as camoufleur. Blanks may be had from the Secretary, the American Camouflage, Western Division, at the San Francisco Art Institute, Mason and Powell Streets, San Francisco, or from any member of the committee.

AMERICAN CAMOUFLAGE

Western Division
San Francisco Institute of Art, Mason and California Sts.
San Francisco, Cal.

Formed for the Study and Application of the Arts of Concealment during the Present War

Name
Postoffice Address
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Age
Occupation
Where Born
Nationalities of Father and Mother

Have you ever studied any branch of the arts of concealment or the theory of protective coloration or subjects? If so, please indicate briefly.

Have you any special knowledge of any of the mechanical arts such as Electricity, Wireless, Motors, Construction etc.?

Would you be willing to take an active part in experimental work under technical committees?

Would your age, physical condition and personal situation permit of your taking the necessary military training to fit you to apply these arts at the front?

Have you had any military training or experience?

N. Clark & Sons have suffered a severe loss by fire at their factory in Alameda, which destroyed the main building, a four-story brick structure of large dimensions, creating a loss of approximately \$250,000.

Fortunately that portion of the plant devoted to Architectural Terra Cotta escaped the fire, and the manufacture of this important product will not be interfered with. The building destroyed will be replaced by a modern plant at the earliest possible date, equipped with the latest machinery, and when completed it will be one of the most modern plants of its kind in the West.

A communication from Berry Bros. records the death of Mr. Thomas Berry, which occurred on May 24th, in the eighty-ninth year of his age.

Mr. Berry was one of the founders of the house, and its great success is largely due to his personal work and supervision in the manufacturing department during its earlier history.

It was Mr. Thomas Berry who devised and perfected Luxeberry Wood Finish. He also originated many other valuable formulas.

While his activities became more modified of late years, Mr. Berry maintained a keen interest in the growth and welfare of the business until the last, spending a portion of each day in his office.

The gentle manner and fine courtesy of Mr. Berry endeared him to all with whom he came in contact, and his mental grasp and unabated interest in affairs were remarkable in a man of his advanced age.

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The University of California*(Continued from page 120)*

It seems to me beyond criticism in its proportions, simplicity and grace, besides possessing that quality so rare in all architecture, charm.

It does not seem to bear down onto the ground; it floats in the air; and whatever each of us may think of Mr. Howard's other achievements at Berkeley, he has given us here a legacy of which we may all be proud. A great deal might be written regarding its design and yet nothing would do it more justice than the simple phrase, "It is very beautiful," and so long as the Sather Tower remains, no one need ask a more fitting tribute to our craft.

Some of the work which has thus far been accomplished at the campus is shown in the photographs which accompany this issue. They tell their own story far better than any printed word can; words after all can only steer a little in the direction of the thought of design, and it is only the hope that I may help the reader to a clearer and sounder understanding of this thought that has prompted these few pages. It is a fine thing to carry on any great constructive work, and certainly all those who have been connected with the creation of the University of California should feel a keen satisfaction in the sound results thus far achieved.

Mr. J. B. Losey, Northwestern representative of Berry Bros., was a recent visitor in San Francisco,

renewing his acquaintances among the architectural profession formerly called upon by Mr. Losey as a special representative of Berry Bros.

The Central Wall Paper and Paint Co., Seattle, Wash., in consistency with their progressive policy, have added a stock of Berry Bros.' varnishes, which will afford local distribution of this well-known line.

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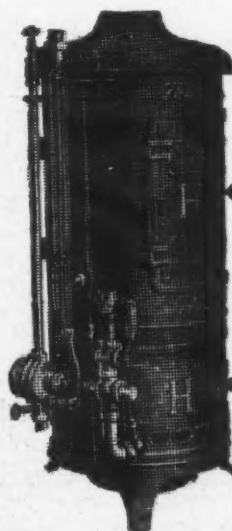
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